

TENOR

SAX

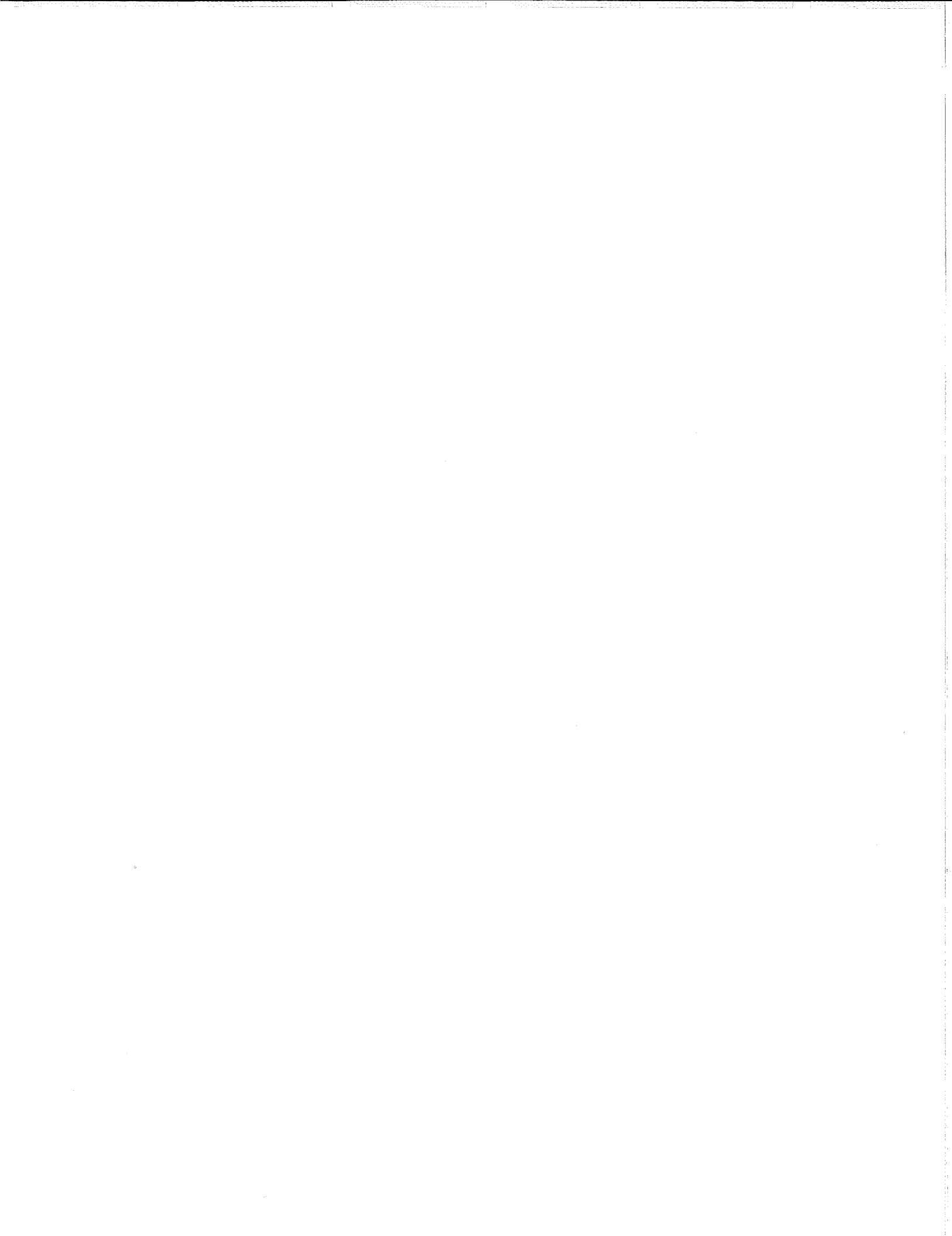


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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
 - 2) La Copa De La Vida (Cup Of Life)
 - 3) Fly Me To The Moon
 - 4) Clocks
 - 5) Safe & Sound
 - 6) Angels We Have Heard On High
 - 7) Santa Claus Is Comin' To Town
 - 8) Don't Stop Believin'
- INTERMISSION
- 9) Canon- (Symphonic Band & Advanced Band)
 - 10) My Way (Small Ensemble)
 - 11) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

- 1) Locked Out Of Heaven
 - 2) Soul Bossa Nova
 - 3) Bad Romance
 - 4) Can You Feel The Love Tonight
 - 5) Take The A Train
 - 6) Shenandoah
 - 7) You Are Good
- INTERMISSION (Combined Bands)
- 8) The Tempest
 - 9) Safe & Sound
 - 10) Crazy Jam IV
 - 11) Radioactive
 - 12) 12 Bar Blues

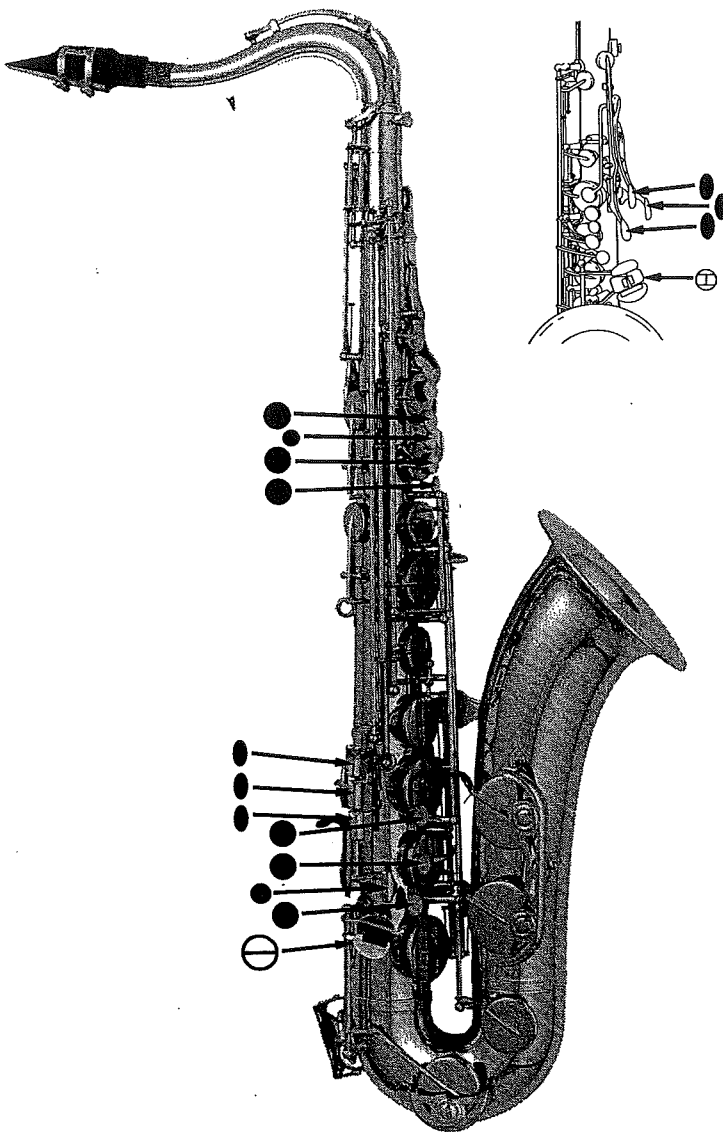
FINGERING CHART

B \flat TENOR SAXOPHONE

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



- = Open
- = Pressed down

The most common fingering appears first when two fingerings are shown.

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

<p>A\sharp B\flat</p>	<p>B</p>	<p>C</p>	<p>C\sharp D\flat</p>
<p>D</p>	<p>D\sharp E\flat</p>	<p>E</p>	
<p>F</p>	<p>F\sharp G\flat</p>	<p>G</p>	

FINGERING CHART

B \flat TENOR SAXOPHONE

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

~ August 2014 ~						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
3 Younglife Camp @ Saranac Lake, NY	4 Younglife Camp @ Saranac Lake, NY	5 Younglife Camp @ Saranac Lake, NY	6 Younglife Camp @ Saranac Lake, NY	7 Younglife Camp @ Saranac Lake, NY	8 Younglife Camp @ Saranac Lake, NY	9 Younglife Camp @ Saranac Lake, NY
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25 First Day of School	26	27 Leadership Meeting #1 @ Band Room 3:15-4:15pm	28	29	30
31	Notes: (1) TBD - SciTech New Student Meet & Greet					

TBD = To Be Determined

*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

*BOLD PERFORMANCES ARE MANDATORY

~ September 2014 ~

Oct 2014 ▶

◀ Aug 2014

Sun	Mon	Tue	Wed	Thu	Fri	Sat	
	1 No School	2 Extended Day For Teachers 3:15-4:15pm	3 MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	4	5 Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm	6 Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St; Springfield, MA 01103)	
7	8	9	10 MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	11	12	13	
14	15 Younglife Film Shoot 1 @ Band Room 3:15-4:30pm	16 Extended Day For Teachers 3:15-4:15pm	17 MTM #1 @ Band Room 2:30-4:00pm	18	19 Leadership Meeting #2 @ Band Room 2:30-4:00pm	20 Band Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/27	
21	22	23	24 MTM #2 @ Band Room 2:30-4:00pm	25	26 Younglife Club #1 @ Band Room 2:30-4:00pm	27	
28	29	30	Notes: TBD; Younglife Campaigners Club on Mondays				

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #3 @ Band Room 2:30-4:00pm	2	3 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	4
5	6	7 Extended Day For Teachers 3:15-4:15pm	8 MTM #4 @ Band Room 2:30-4:00pm	9	10 Leadership Meeting #3 @ Band Room 2:30-4:00pm	11
12	13 No School	14	15 MTM #5 @ Band Room 2:30-4:00pm	16 Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room)	17	18
19	20 Younglife Film Shoot 2 @ Band Room 3:15-4:30pm	21 Extended Day For Teachers 3:15-4:15pm	22 MTM #6 @ Band Room 2:30-4:00pm	23 Road Crew Loads Truck for Northampton Performance 2:30-3:30pm (Keep Truck until 10/30)	24 Live Art Magazine Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Band meet in band room @ 2:30pm -MANDATORY for Advanced Band -Road Crew Break Down/Load Truck After Performance	25
26	27 Road Crew Loads Truck for Community Foundation Performance 2:30-3:30pm	28 Road Crew Set Up Community Foundation Annual Meeting Small Ensemble Performance @ Mass Mutual Center 5:00- 7:00pm; Perform 6:15-6:35; Meet @ 2:30pm in band room -MANDATORY for Advanced Band -Road Crew Break Down/Load Truck After Performance	29 MTM #7 @ Band Room 2:30-4:00pm	30	31 Younglife Club #2 @ Band Room 2:30-4:00pm	

(1) TBD - 9th Grade Open House Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm & break down after performance (MANDATORY for Advanced Band)
 (2) TBD - Upper Open House Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm & break down after performance (MANDATORY for Advanced Band)
 (3) TBD - SciTech Middle School Road Shows @ Chestnut; Duggan; Forest Park; Kennedy; Kiley; Van Sickle; STEM Middle; South End Middle

◀ Oct. 2014		~ November 2014 ~					Dec 2014 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
						1		
2	3	4 No School – Teacher Day TBD: Extended Day For Teachers 3:15-4:15pm	5 MTM #8 @ Band Room 2:30-4:00pm	6	7 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm	8		
9	10 Younglife Film Shoot 3 @ Band Room 3:15-4:30pm	11 No School	12 MTM #9 @ Band Room 2:30-4:00pm	13	14 Leadership Meeting #4 @ Band Room 2:30-4:00pm	15		
16	17	18 Extended Day For Teachers 3:15-4:15pm	19 MTM #11 @ Band Room 2:30-4:00pm	20	21 Younglife Club #3 @ Band Room 2:30-4:00pm	22		
23	24	25 Road Crew Load Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum	26 No School	27 No School	28 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 4:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm	29		
30	Notes: (1) TBD – High School Choice Night Small Ensemble Performance @ Van Sickle Middle School Gym (Evening) (2) TBD – Edward Orgill & Westfield State Faculty Visit							

◀ Nov 2014		~ December 2014 ~					Jan 2015 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
	1	2 Extended Day For Teachers 3:15-4:15pm	3 MTM #12 @ Band Room 2:30-4:00pm	4	5 Leadership Meeting #5 @ Band Room 2:30-4:00pm	6		
7	8	9 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm	10 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm	11 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 8 th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm), 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert	12 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm	13		
14	15 Band Auditions During & After School Younglife Film Shoot 4 @ Band Room 3:15-4:30pm	16 Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	17 Band Auditions During & After School	18 Band Auditions During & After School	19 Band Auditions During & After School Younglife Club #4 @ Band Room 2:30-4:00pm	20		
21	22 Band Auditions During & After School	23 Band Auditions During & After School	24 No School	25 No School	26 No School	27		
28	29 No School	30 No School	31 No School	Notes: (1) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums, 1-4pm (2) TBD - Court Square Lighting Ceremony Performance 5pm; Meet @ Court Square @ 4:00pm				

← Dec 2014		~ January 2015 ~					Feb 2015 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
				1 No School	2 No School	3		
4	5 Band Auditions During & After School	6 Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	7 No School – Teacher Day	8 Band Auditions During & After School	9 Band Auditions During & After School Leadership Meeting #6 @ Band Room 2:30-4:00pm	10		
11	12	13	14 MTM #13 @ Band Room 2:30-4:00pm	15	16 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm	17		
18	19 No School	20 Extended Day For Teachers 3:15-4:15pm	21 MTM #14 @ Band Room 2:30-4:00pm	22	23 Younglife Film Shoot 5 @ Band Room 2:30-4:00pm	24		
25	26 Instrument Check 3:15-4:45pm	27 Instrument Check 3:15-4:45pm	28 MTM #15 @ Band Room 2:30-4:00pm	29	30 Younglife Club #5 @ Band Room 2:30-4:00pm	31		

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 Rehearsal For UMass Honor Band @ SciTech 3:15-4:15pm	3 Extended Day For Teachers 3:15-4:15pm	4 MTM #16 @ Band Room 2:30-4:00pm	5	6 Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm	7 UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS
8	9 Younglife Film Shoot 6 @ Band Room 3:15-4:30pm	10	11 MTM #17 @ Band Room 2:30-4:00pm	12	13 Leadership Meeting #7 @ Band Room 2:30-4:00pm	14
15	16 No School	17 No School	18 No School	19 No School	20 No School	21
22	23	24 New Student Outreach Calling Party @ Band Room 3:30-6:00pm Extended Day For Teachers 3:15-4:15pm	25 No School - Teacher Day	26	27 Younglife Club #6 @ Band Room 2:30-4:00pm	28

Notes:
 (1) TBD - SPS Art Exhibition Small Ensemble Performance @ Eastfield Mall @ 5:00-6:30pm; Meet in band room @ 2:30pm

~ March 2015 ~							Apr. 2015 ▶	
◀ Feb. 2015	Sun	Mon	Tue	Wed	Thu	Fri	Sat	
1			3 Extended Day For Teachers 3:15-4:15pm	4 MTM #18 @ Band Room 2:30-4:00pm	5	6 Band Fun Night 4 - Band Movie Night @ Band Room 2:30-4:30pm	7	
8	9	10	11 MTM #19 @ Band Room 2:30-4:00pm	12	13 Leadership Meeting #8 @ Band Room 2:30-4:00pm	14		
15	16 Younglife Film Shoot 7 @ Band Room 3:15-4:30pm	17 Extended Day For Teachers 3:15-4:15pm	18 MTM #20 @ Band Room 2:30-4:00pm	19 MMEA All State Conference - World Trade Center, Boston, MA	20 MMEA All State Conference - World Trade Center, Boston, MA	21 MMEA All State Conference - World Trade Center, Boston, MA		
22	23	24	25 MTM #21 @ Band Room 2:30-4:00pm	26	27 Younglife Club #7 @ Band Room 2:30-4:00pm	28		
29	30	31	Notes: (1) TBD - Middle School Scheduling & Recruiting Visits					

← Mar 2015		~ April 2015 ~					May 2015 →	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
5	6	7	8	9	10	11		
	2015-2016 Leadership Letters of Intent Distributed (Letters Due Friday, April 17, 2015) Younglife Film Shoot 8 @ Band Room 3:15-4:30pm	Extended Day For Teachers 3:15-4:15pm	MTM #23 @ Band Room 2:30-4:00pm	Road Crew Set Up For AMP Night Performance After School 2:30-5:00pm @ SciTech Cafeteria 5th Annual AMP (Art-Music-Poetry) Night @ SciTech Cafeteria 5:00-7:00pm (Meet in Band Room @ 4:15pm) MANDATORY FOR ALL Road Crew Break Down & Set Up Band Room After AMP @ 7:00-8:00pm	Leadership Meeting #9 @ Band Room 2:30-4:00pm Road			
12	13	14	15	16	17	18		
			MTM #24 @ Band Room 2:30-4:00pm		Leadership Letters of Intent Due Younglife Club #8 @ Band Room 2:30-4:00pm			
19	20	21	22	23	24	25		
	No School	No School	No School	No School	No School			
26	27	28	29	30				
		Extended Day For Teachers 3:15-4:15pm	MTM #25 @ Band Room 2:30-4:00pm Massachusetts All State Lions Band @ Mansfield, MA Holiday Inn (31 Hampshire St, Mansfield, MA 02048)	Massachusetts All State Lions Band @ Mansfield, MA				

Notes:

- (1) TBD - Young@Heart In-School Rehearsal #1 9:10-12:20 (Periods 2-3)
- (2) TBD - Young@Heart In-School Rehearsal #2 9:10-12:20 (Periods 2-3)
- (3) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 2:30pm; Road Crew Meet @ SciTech @ 9:00am; Perform @ 7:00pm - John M. Greene Hall (70 Elm Street, Northampton, MA 01060)
- (4) TBD - Fundraiser For Syrian Refugee Children @ Sanctuary of The First Churches @ 3:00-5:00pm; Meet @ 11:00am.

~ May 2015 ~							Jun 2015 ▶
◀ Apr 2015	Sun	Mon	Tue	Wed	Thu	Fri	Sat
3		4 2015-2016 Leadership Team Interviews After School 2:30-4:30pm	5 2015-2016 Leadership Team Drum Major Auditions 3:30-5:00pm Extended Day For Teachers 3:15-4:15pm	6 Final MTM # 26 @ Band Room 2:30-4:00pm	7	8 Final Leadership Meeting @ Band Room 2:30-4:00pm	9
10	11		12 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm	13 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm	14 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 9th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive	15 Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut Middle School 7:35-12:00pm & Load Truck For Pancake Breakfast Performance	16 World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) MANDATORY FOR ALL Road Crew meet @ 5am Road Crew Load Truck after Performance @ 10-11am
17	18 New 2015-2016 Leadership Team Posted Younglife Film Shoot 9 @ Band Room 3:15-4:30pm	19 Extended Day For Teachers 3:15-4:15pm	20	21	22	23	
24	25 No School	26	27 Road Crew Set Up For Class Day After School 2:30-5:00pm @ SciTech Gym	28 Class Day Dress Rehearsal Field Trip @ SciTech Gym - Period 4 12:50-2:20pm Final Full Band Rehearsal MANDATORY FOR ALL	29 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL Road Crew & New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School)	30	
31							

(1) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym
(2) TBD - International Fair @ SciTech Gym 5:30-6:30pm; Meet in Band Room @ 5:15pm; Perform @ 6:15pm; Road Crew Break Down & Set Up Band Room After International Fair @ 6:30-7:30pm
(3) TBD - Road Crew Load Truck for Gerena Performance After School @ 2:30-3:00pm
(4) TBD - Gerena Band Performance; Meet @ 2:30pm in the band room. (Perform @ 6pm) - Week of 18th

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2 Road Crew Load Truck For Graduation After School 2:30-3:30pm Extended Day For Teachers 3:15-4:15pm	3 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Arrive @ 5:00pm) - 34 Court Street; Springfield, MA 01103 MANDATORY FOR ALL Road Crew Break Down After Graduation (Put All Equipment In Loading Dock) @ Symphony Hall 8:00pm	4 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm	5 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 7th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 8:45pm	6
7	8 Band Fun Night 5 - Band Movie Night @ Band Room 3:15-5:15pm	9	10	11	12 Younglife Club #10 @ Band Room 2:30-4:00pm Camp Meeting	13
14	15	16 Extended Day For Teachers 3:15-4:15pm	17	18	19 Last Day -Includes 5 Snow Days	20
21	22	23	24	25	26	27
28	29	30	Notes:			



SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

NATURAL MINOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

HARMONIC MINOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

BLUES SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

CHROMATIC SCALES

1 Octave Chromatic Scale (Concert Bb) 2 Octave Chromatic Scale (Concert Bb)

SUETA RHYTHM CHARTS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

RHYTHM CHARTS (in Band Handbook)

Unit I Rhythm Exercise Beginning Rhythms Rhythm Sheet I
 Quarters, Eighths, & Rests Offbeats 1 Offbeats 2 Rhythm Grid

FUNDAMENTAL RHYTHMS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

ALFRED'S DRUM METHOD, BOOK 1 (for Percussion)

Lesson: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
 33 34 35 36 37 38 39

ALFRED'S DRUM METHOD, BOOK 2 (for Percussion)

Lesson: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
33

A FRESH APPROACH TO THE SNARE DRUM, APPENDIX (for Percussion)

Lesson: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 17 18 19 20

Exercises p. 77: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 16 17 18 19 20 21 22 23

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments
 Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187

Pg. 40 – Key of Concert Bb #1 #2 #3 #4; Concert Eb #1 #2 #3 #4

Concert F #1 #2 #3 #4; Concert Ab #1 #2 #3 #4

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195 196 197 198 199

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
Bb						
B						
C						
C#/Db						
D						
D#/Eb						
E						
F						
F#/Gb						
G						
G#/Ab						
A						

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

Bb Blues
Bb Major
Bb Minor
C Major
C Minor
C Harmonic Minor
Bb Chromatic (1 Octave)

QUARTER 2

Eb Major
D#/Eb Minor
F Major
F Minor
Ab Major
G# Minor
G Major
G Minor

QUARTER 3

D Major
D Minor
C#/Db Major
C# Minor
E Major
E Minor
F Blues

QUARTER 4

F#/Gb Major
F# Minor
A Major
A Minor
B Major
B Minor

SYMPHONIC BAND

QUARTER 1

First Note – Concert Bb (Do)
First 5 Notes – Do-Re-Mi-Fa-So
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi°
Minor	i	ii°	III	iv	v	VI	VII

-Uppercase roman numerals = Major Chords (ex. III)

-Lowercase roman numerals = Minor Chords (ex. iii)

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii°-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V ⁷	Cm-Fm-Ab-G ⁷	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii°-I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
 - Choose "Springfield Science & Tech Hs"
 - If the school does not appear, expand the mile range
- 7) Select how many years you have been performing & your instrument
- 8) Under "Classes", click "Enroll in a class..."
- 9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"
Symphonic Band Students Choose "Symphonic Band"
- 10) You are ready to use Smart Music

HOW TO USE SMART MUSIC

- 1) Login & make sure the microphone is connected
- 2) Click on your class to access specific playing assignments (or)
- 3) Click the playlist(s) to access all class music
 - Repertoire playlists contain music recordings that you can listen to and/or play along with
 - Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
 - You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
 - For certain Smart Files, make sure you click off "Follow Me" off before playing along
- 4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.
- 5) Have fun & practice hard!

HOW TO COMPLETE ASSIGNMENTS

- 1) Click on your assignment
- 2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
- 3) Click "Start Take" and record
- 4) When complete, click "Submit"



Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

Up On The Housetop
The Hanukkah Song
A Holly Jolly Christmas
Frosty The Snow Man
Rockin' Around The Christmas Tree
Jingle Bell Rock
Rudolph The Red-Nosed Reindeer
Let It Snow! Let It Snow! Let It Snow!
The Christmas Song (Chestnuts Roasting)

DUETS

Angels We Have Heard On High
Away In A Manger
Deck The Halls
The First Noel
God Rest Ye Merry Gentlemen
Hark! The Herald Angels Sing
It Came Upon A Midnight Clear
Jolly Old St. Nicholas
Joy To The World
O Holy Night
O Little Town Of Bethlehem
Silent Night
We Wish You A Merry Christmas

SOLOS, DUETS, TRIOS, QUARTETS

Angels We Have Heard On High
Away In A Manger
O Little Town of Bethlehem
God Rest Ye Merry Gentlemen
It Came Upon A Midnight Clear
O Come, All Ye Faithful
O Come, O Come, Emmanuel
Silent Night
We Three Kings of Orient Are
Good king Wenceslas
Hark! The Herald Angels Sing
The First Noel
We Wish You A Merry Christmas

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

	1	b3	4	b5	5	b7	8
C Instruments	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments	C	Eb	F	Gb	G	Bb	C
Eb Instruments	G	Bb	C	Db	D	F	G

12 Bar Blues Progression

Chords: I I IV I V IV I
Measures: 2 2 2 2 1 1 2

12 Bar Blues Licks

1) 1-1-4-1-5-4-1

2) 4-b3-1

3) 1-b3-4

4) 4-b5-4-b5-4-b3-1

5) Descending Blues Scale 8-b7-5-b5-4-b3-1

6) 1-b3-4-b5-5

Solos

1) 1-1-4-1-5-4-1

2) 4-b3-1

1') 1-1-4-1-5-4-1 (with improv)

Ending) 8-8-8-b7-5-b5-4-b3-1

Walking Bass Line - C Instruments

- (I) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

- (I) C E G A Bb A G E
- (I) C E G A Bb A G E
- (IV) F A C D Eb D C A
- (I) C E G A Bb A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A Bb A G E
- (I) G B D E F E D B
- (V) D F# A B
- (IV') C E G A
- (I) G B D E F E D B

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

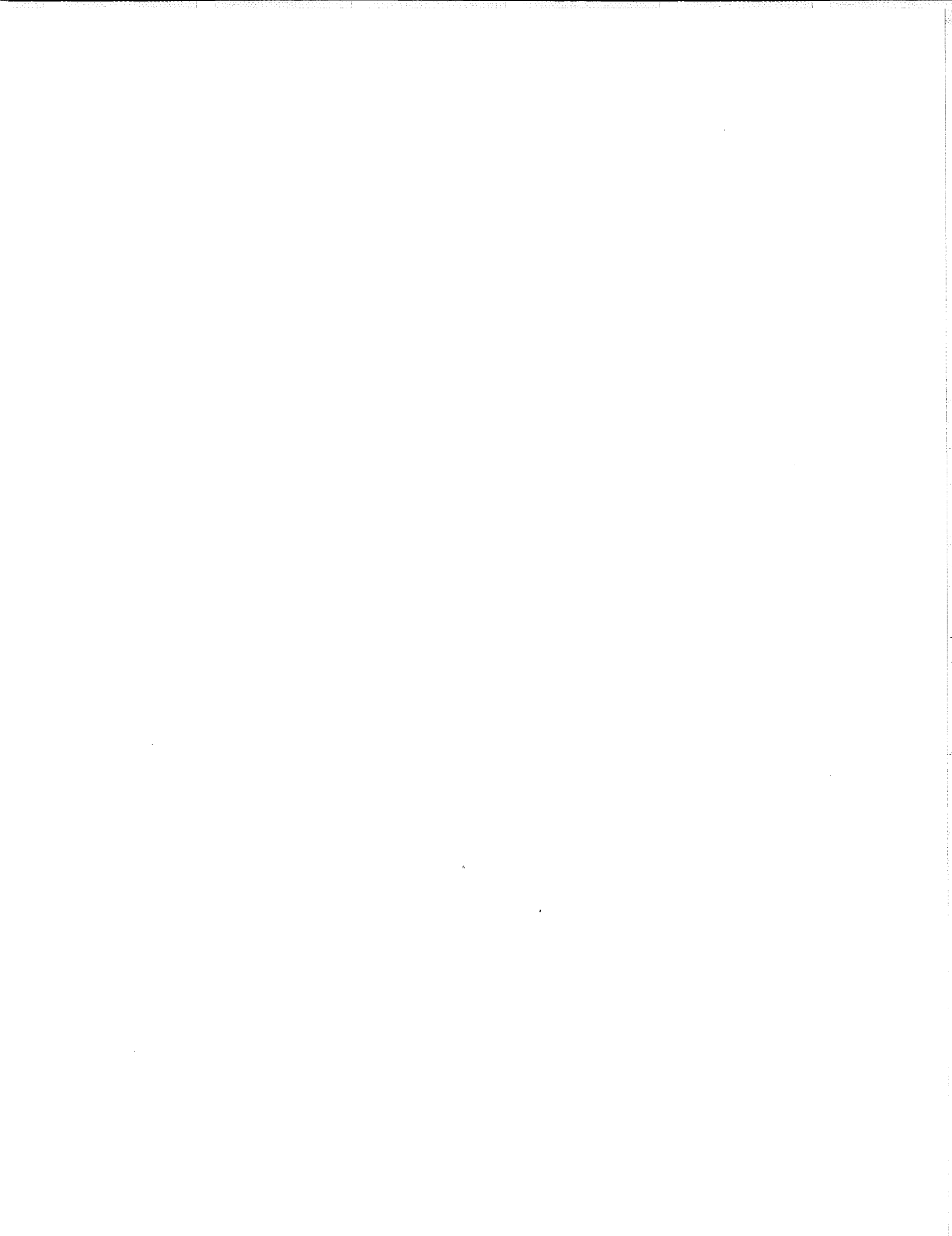
14 F C7 F F sus4/B^b F

S

A

T

B



SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

- 1) Concert B^b Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One-Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

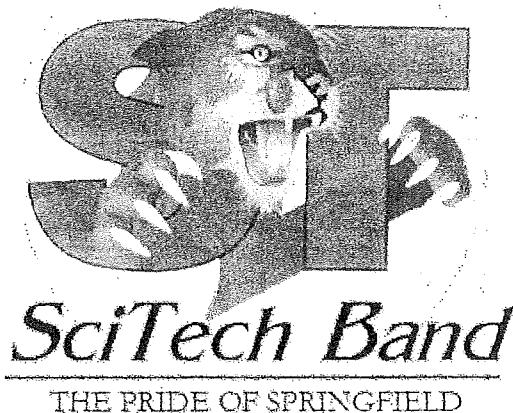
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

- 1) One scale selected randomly; district style - See p. 43/44 in Band Handbook
(Bb Major, C Major, or C Minor)
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 and/or Solo 12 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

- Concert Band/Jazz Band play prepared solo for “Concert Band/Jazz Band”
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

Eb Instruments: G A B C D E F# G

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

C Instruments: Bb B C C# D D# E F F# G G# A Bb

Bb Instruments: C C# D D# E F F# G G# A Bb B C

Eb Instruments: G G# A Bb B C C# D D# E F F# G





SciTech Band
THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band
 Stomp Percussion Ensemble Other _____

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS _____			

Audition Prepared Solo - Symphonic Band

Tenor Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

f

Audition Prepared Solo - ADVANCED BAND

Tenor Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written for Tenor Saxophone. The key signature has one flat (B-flat). The first staff begins with a *mf* dynamic and a *Moderato* tempo marking. It features a melodic line with a long slur over the first two measures and a crescendo hairpin. The second staff continues the melody with a *p* dynamic and includes a triplet of eighth notes. The third staff is marked *f* and includes a *Swing!* instruction with a triplet of eighth notes and several accents. The fourth staff concludes the piece with a final slur and a decrescendo hairpin.



ANGELS WE HAVE HEARD ON HIGH

Tenor Sax

Traditional French Carol

Soprano

Musical notation for Soprano part, measures 1-21. The staff is in G major (one sharp) and common time. Measures 1-7 are quarter notes: G4, A4, B4, C5, B4, A4, G4. Measures 8-14 are quarter notes: F4, E4, D4, C4, B3, A3, G3. Measures 15-18 are eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. Measure 19 is marked 'Intro' and contains a quarter rest. Measures 20-21 are quarter notes: G4, A4, B4, C5.

Alto

Musical notation for Alto part, measures 1-21. The staff is in G major (one sharp) and common time. Measures 1-7 are quarter notes: G4, A4, B4, C5, B4, A4, G4. Measures 8-14 are quarter notes: F4, E4, D4, C4, B3, A3, G3. Measures 15-18 are eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. Measure 19 is marked 'Intro' and contains a quarter rest. Measures 20-21 are quarter notes: G4, A4, B4, C5.

Tenor

Musical notation for Tenor part, measures 1-21. The staff is in G major (one sharp) and common time. Measures 1-7 are quarter notes: G4, A4, B4, C5, B4, A4, G4. Measures 8-14 are quarter notes: F4, E4, D4, C4, B3, A3, G3. Measures 15-18 are eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. Measure 19 is marked 'Intro' and contains a quarter rest. Measures 20-21 are quarter notes: G4, A4, B4, C5.

Bass

Musical notation for Bass part, measures 1-21. The staff is in G major (one sharp) and common time. Measures 1-7 are quarter notes: G4, A4, B4, C5, B4, A4, G4. Measures 8-14 are quarter notes: F4, E4, D4, C4, B3, A3, G3. Measures 15-18 are eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. Measure 19 is marked 'Intro' and contains a quarter rest. Measures 20-21 are quarter notes: G4, A4, B4, C5.

Recorded by JOURNEY

ANY WAY YOU WANT IT

TENOR SAX I

Words and Music by
STEVE PERRY and NEAL SCHON
Arranged by PAUL MURTHA

(ROCK)

1-2 3 4 5

6 7 8 9

10 11 12 13

14 15 16 17

18 19 20 21

22-23 24 25

26-27 28 29

30 31 32 33

TENOR SAX I

Musical staff 1: Measures 34-37. Treble clef, 4/4 time signature. Measures 34 and 35 contain eighth notes with slurs. Measures 36 and 37 contain eighth notes with slurs and a half note.

38

Musical staff 2: Measures 38-41. Treble clef, 4/4 time signature. Measures 38 and 39 contain eighth notes with slurs and accents. Measures 40 and 41 contain eighth notes with slurs and accents.

Musical staff 3: Measures 42-45. Treble clef, 4/4 time signature. Measures 42 and 43 contain eighth notes with slurs and accents. Measures 44 and 45 contain eighth notes with slurs and accents, followed by a dynamic marking *f* with a hairpin.

46

Musical staff 4: Measures 46-49. Treble clef, 4/4 time signature. Measures 46 and 47 contain eighth notes with slurs and accents. Measures 48 and 49 contain eighth notes with slurs and accents.

Musical staff 5: Measures 50-53. Treble clef, 4/4 time signature. Measures 50 and 51 contain eighth notes with slurs and accents. Measures 52 and 53 contain eighth notes with slurs and accents.

54

Musical staff 6: Measures 54-57. Treble clef, 4/4 time signature. Measures 54 and 55 contain eighth notes with slurs and accents. Measures 56 and 57 contain eighth notes with slurs and accents.

Musical staff 7: Measures 58-61. Treble clef, 4/4 time signature. Measures 58 and 59 contain eighth notes with slurs and accents. Measures 60 and 61 contain eighth notes with slurs and accents.

62

Musical staff 8: Measures 62-67. Treble clef, 4/4 time signature. Measures 62 and 63 contain eighth notes with slurs and accents. Measures 64 and 65 contain eighth notes with slurs and accents. Measures 66 and 67 contain eighth notes with slurs and accents, followed by dynamic markings *ff* and *f* with hairpins.

Recorded by JOURNEY

ANY WAY YOU WANT IT

TENOR SAX 2

Words and Music by
STEVE PERRY and NEAL SCHON
Arranged by PAUL MURTHA

(ROCK)

1-2 3 4 5

6

7 8 9

10 11 12 13

14

15 16 17

18 19 20 21

22

22-23 24 25

26-27 28 29

30

31 32 33

f

mf

f

f

f

mf

TENOR SAX 2

Musical staff 1: Measures 34-37. Treble clef, 7/8 time signature. Notes: 34 (G4, A4, B4), 35 (G4, A4, B4), 36 (G4, A4, B4), 37 (G4, A4, B4).

Musical staff 2: Measures 38-41. Treble clef, 7/8 time signature. Measure 38 is circled. Notes: 38 (G4, A4, B4), 39 (G4, A4, B4), 40 (G4, A4, B4), 41 (G4, A4, B4).

Musical staff 3: Measures 42-45. Treble clef, 7/8 time signature. Notes: 42 (G4, A4, B4), 43 (G4, A4, B4), 44 (G4, A4, B4), 45 (G4, A4, B4). Dynamics: *f*.

Musical staff 4: Measures 46-49. Treble clef, 7/8 time signature. Measure 46 is circled. Notes: 46 (G4, A4, B4), 47 (G4, A4, B4), 48 (G4, A4, B4), 49 (G4, A4, B4).

Musical staff 5: Measures 50-53. Treble clef, 7/8 time signature. Notes: 50 (G4, A4, B4), 51 (G4, A4, B4), 52 (G4, A4, B4), 53 (G4, A4, B4).

Musical staff 6: Measures 54-57. Treble clef, 7/8 time signature. Measure 54 is circled. Notes: 54 (G4, A4, B4), 55 (G4, A4, B4), 56 (G4, A4, B4), 57 (G4, A4, B4).

Musical staff 7: Measures 58-61. Treble clef, 7/8 time signature. Notes: 58 (G4, A4, B4), 59 (G4, A4, B4), 60 (G4, A4, B4), 61 (G4, A4, B4).

Musical staff 8: Measures 62-67. Treble clef, 7/8 time signature. Measure 62 is circled. Notes: 62 (G4, A4, B4), 63 (G4, A4, B4), 64 (G4, A4, B4), 65 (G4, A4, B4), 66 (G4, A4, B4), 67 (G4, A4, B4). Dynamics: *ff*, *ff*.

Recorded by LADY GAGA
BAD ROMANCE

TENOR SAX I

Words and Music by
STEFANI GERMANOTTA and NADIR KHAYAT
Arranged by PAUL MURTHA

(UNISON PATTERNS)

(A) (DISCO)



(B)



(DISCO)




(9)



(17)



TENOR SAX I

25 




(mf) 26 27 28



29 30 31 32

33



mp 34 35 36



f 37 38 39 40 41 42

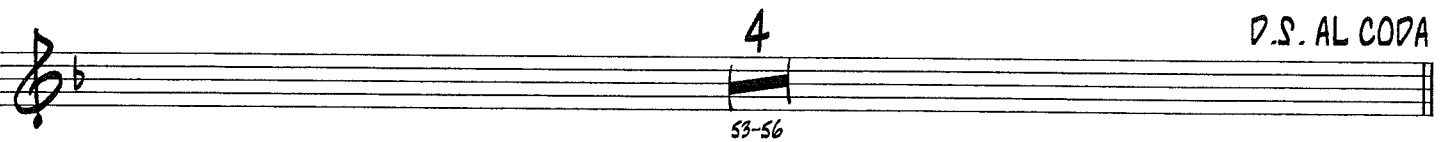
45



43 44 46 47



48 49 50 51 52 TO CODA ⊕



4 53-56 D.S. AL CODA

⊕ CODA



2 57-58 59 60

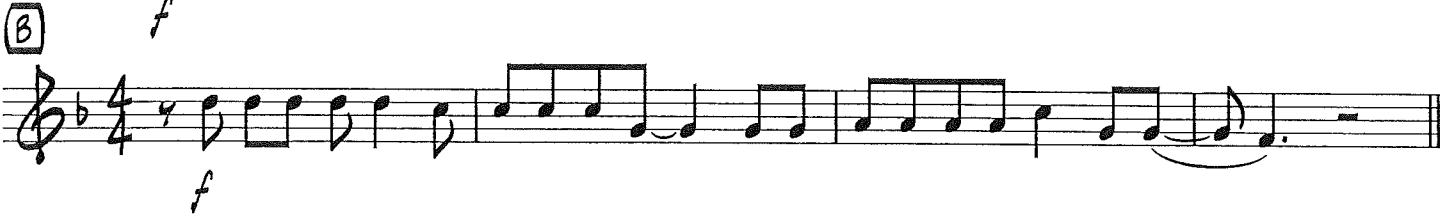
Recorded by LADY GAGA
BAD ROMANCE

TENOR SAX 2

Words and Music by
STEFANI GERMANOTTA and NADIR KHAYAT
Arranged by PAUL MURTHA

(UNISON PATTERNS)

(A) (DISCO)



(DISCO)



(9)



(17)



TENOR SAX 2

25

(mf)

33

mp

f

45

TO CODA ⊕

4

D.S. AL CODA

⊕ CODA

2



Blues By Five

Red Garland

The musical score consists of three staves of music in 4/4 time, starting with a key signature of one flat (Bb). The first staff begins with a C7 chord and contains the first four measures of the melody. The second staff starts with an F7 chord, contains measures 5-8, and then changes to a C7 chord for measures 9-12. The third staff begins with a G7 chord, contains measures 13-16, and ends with a G7 chord. The melody is characterized by its transposed sections that align with the changing chords.

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Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Four blank musical staves are provided for the user to practice or transcribe the piece. Each staff consists of five horizontal lines.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

	C ⁷	F ⁷	G ⁷	C ⁷	F ⁷	G ⁷
3	b7	b7	9	13	5	
b7	3	3	b7	3	3	
1	1	1	3	b7	b7	

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

C ⁷																	
	1	3	4	#4	5	4	3	2	1	5	6	b7	1	3	6	5	
F ⁷					C ⁷												
	1	3	5	3	3	1	b7	6	b6	1	2	3	2	1	b7	6	b6
G ⁷				C ⁷								G ⁷					
	1	3	5	1	b7	6	5	b5	1	3	4	#4	1	b7	6	5	

(From Walt Disney Pictures' "THE LION KING")

Can You Feel The Love Tonight

TENOR SAX 1

Music by ELTON JOHN
Lyrics by TIM RICE
Arranged by JERRY NOWAK

VERY SLOW

1
2
3
mf

4
5
5-8

9
10
11
12

13
14
15
16
mf

17
18
19
20

21
22
23
24
mf

25
26
27
28

01500037

TENOR SAX 1

29 30 31 32

33

33 34 35 36

TEN 2

37 38 39 40

41

PLAY

41 42 43 44

45 46 47 48

49

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63

(From Walt Disney Pictures' "THE LION KING")

Can You Feel The Love Tonight

TENOR SAX 2

Music by ELTON JOHN
Lyrics by TIM RICE
Arranged by JERRY NOWAK

VERY SLOW

The musical score is written for Tenor Sax 2 in a key signature of one flat (Bb) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a treble clef and a key signature change to one flat. The tempo is marked 'VERY SLOW' in handwritten text. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mf'. There are several handwritten annotations: circled numbers 5, 7, 13, and 21, and circled numbers 2 and 3. Some of these numbers are placed over bar lines, indicating measure numbers. A handwritten '5-11' is written below the second staff. The score ends with the number '07500037' in the bottom right corner.

TENOR SAX 2

29 30 31 32

33

33 34 35 36

TBN 3

37 38 39 40

41

PLAY

41 42 43 44

45 46 47 48

49

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63

RIT. 01500037P.2

Tenor Sax

Solo

Can You Feel The Love Tonight Solo

Elton John

Arr. Jerry Nowak

Very Slow

4 5 6 7

1-4 *mf*

8 9 10 11

12 13 14 15 16

17 18 19 20 21 *f*

22 23 24 25 26

27 28 29-32 *mf* 33 34

35 36 37 38

39 40 41 42 *f*

2 Tenor Sax

Can You Feel The Love Tonight Solo

43

44 45 46 47

48

49

50 51 52

ff

53

54 55 56 57

f *f*

58

59 60

rubato *on cue* *a tempo*

61-63



Tenor Sax.

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 21

mf

24 29

31 37

38

45

f

51 53 61

mf

64 69

71 77

78 83

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Soli
mp

rit. **A** *a tempo - Repeat 4x*
f

B

C *mf* **D** *Repeat 3x*
f

E *rit.*

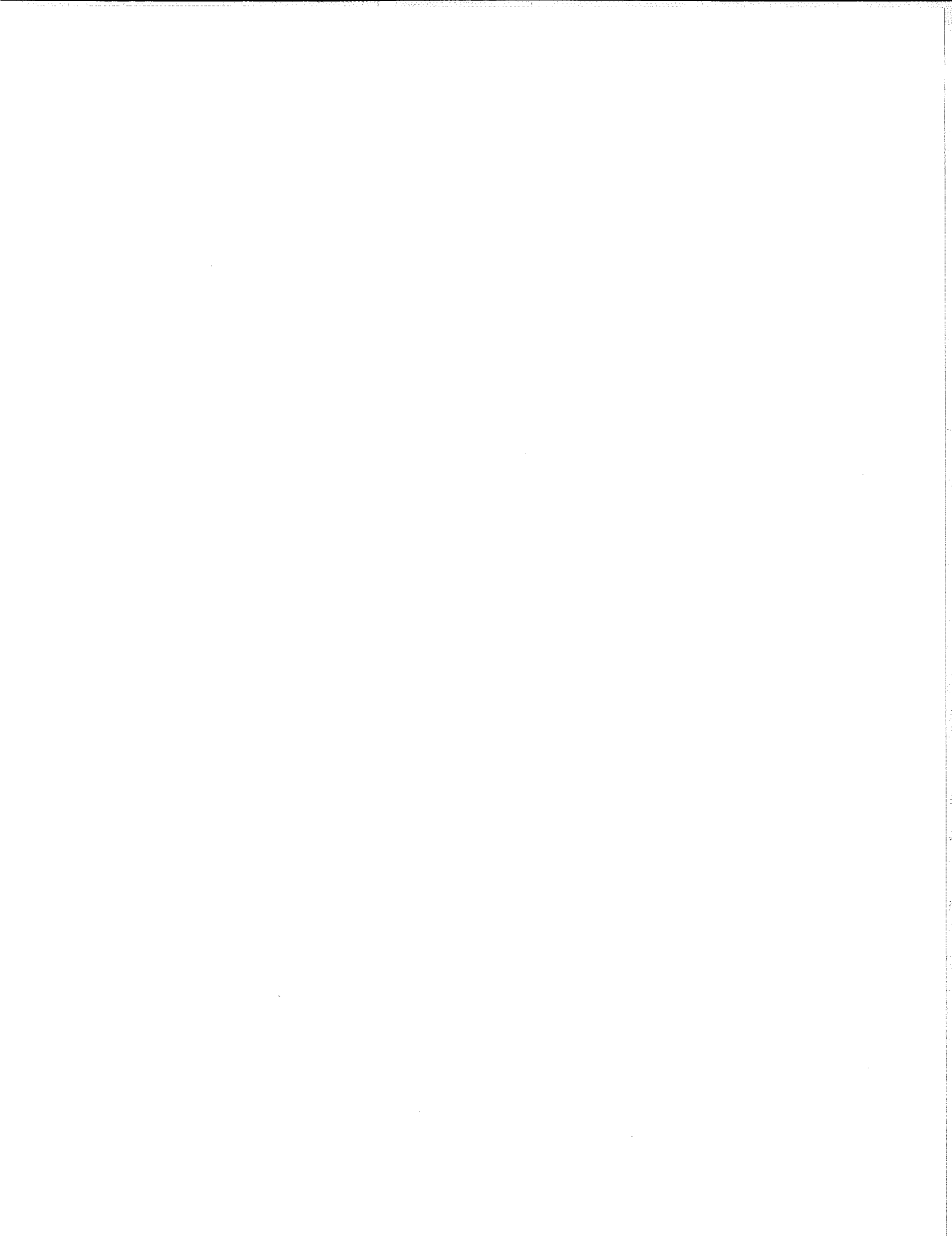
Bass Line - Bb
-Clarinet
-Bass Clarinet
-Trumpet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score consists of seven staves of music in G major, 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a half rest in the first measure, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of a series of half notes: G3, F#3, E3, D3, C3, B2, A2. The dynamic marking *mp* is placed below the first measure. The second staff continues the melodic line with a half note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with half notes: G3, F#3, E3, D3, C3, B2, A2. The dynamic marking *rit.* is placed below the first measure. The third staff begins with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line continues with half notes: G3, F#3, E3, D3, C3, B2, A2. The dynamic marking *f* is placed below the first measure. A box labeled 'A' is placed above the first measure, with the instruction *a tempo - Repeat 4x* to its right. The fourth staff begins with a treble clef and a key signature of two sharps. It features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line continues with half notes: G3, F#3, E3, D3, C3, B2, A2. A box labeled 'B' is placed below the first measure. The fifth staff begins with a treble clef and a key signature of two sharps. It features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line continues with half notes: G3, F#3, E3, D3, C3, B2, A2. A box labeled 'C' is placed below the first measure. The sixth staff begins with a treble clef and a key signature of two sharps. It features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line continues with half notes: G3, F#3, E3, D3, C3, B2, A2. The dynamic marking *mf* is placed below the first measure. A box labeled 'D' is placed above the first measure, with the instruction *Repeat 3x* to its right. A box labeled 'E' is placed above the last measure. The seventh staff begins with a treble clef and a key signature of two sharps. It features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass line continues with half notes: G3, F#3, E3, D3, C3, B2, A2. The dynamic marking *rit.* is placed below the first measure.



Tenor Sax.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

6

Recorded by COLDPLAY

CLOCKS

TENOR SAX I

Words and Music by GUY BERRYMAN,
JON BUCKLAND, WILL CHAMPION and CHRIS MARTIN
Arranged by JOHN WASSON

(DRIVING ROCK)

(PLAY 2ND TIME ONLY)

Musical notation for measures 1-8. The key signature has one flat (Bb) and the time signature is 4/4. Measure 1 starts with a forte (f) dynamic. Measures 1-4 contain a melodic line with eighth and sixteenth notes, including triplets. Measures 5-8 continue the melodic line with various articulations like accents and slurs.

Musical notation for measures 9-12. Measure 9 is marked with a circled '9' and 'SOLO'. The dynamic is mezzo-forte (mf). The melody continues with eighth and sixteenth notes.

Musical notation for measures 13-16. The melody continues with eighth and sixteenth notes, featuring slurs and accents.

Musical notation for measures 17-20. Measure 17 is marked with a circled '17'. The melody continues with eighth and sixteenth notes.

Musical notation for measures 21-24. The melody continues with eighth and sixteenth notes, including slurs and accents.

Musical notation for measures 25-32. Measure 25 is marked with a circled '25'. The notation shows a whole rest for the duration of measures 25-32, with a circled '8' above the staff.

Musical notation for measures 33-36. Measure 33 is marked with a circled '33' and 'UNIS.'. The dynamic is forte (f). The melody continues with eighth and sixteenth notes.

Musical notation for measures 37-40. The melody continues with eighth and sixteenth notes, including slurs and accents.

TENOR SAX I

(41) UNIS. *f* 42 43 44

45 46 47 48

(49) *mp* 50 51 52 53 54

(57) SUB. *mf* 55 56 58 59

60 61 62 63 64

(65) 8 (73) UNIS. *mf* 74 75

65-72

76 77 78 79 80

(81) UNIS. *f* 82 83 84

85 86 87 88 *ff*

(89) *f* 90 91 92 93 *ff*

Recorded by COLDPLAY

CLOCKS

TENOR SAX 2

Words and Music by GUY BERRYMAN,
JON BUCKLAND, WILL CHAMPION and CHRIS MARTIN
Arranged by JOHN WASSON

(DRIVING ROCK)

(PLAY 2ND TIME ONLY)

Musical notation for measures 1-8. The key signature has one flat (Bb) and the time signature is 4/4. The music is written in treble clef. Measure 1 starts with a forte (f) dynamic. Measures 1-4 contain eighth-note patterns with slurs and accents. Measures 5-8 continue the pattern with slurs and accents.

9 (SOLO)

Musical notation for measures 9-16. Measure 9 is marked with a mezzo-forte (mf) dynamic. The music continues with eighth-note patterns and slurs.

17

Musical notation for measures 17-20. The music continues with eighth-note patterns and slurs.

Musical notation for measures 21-24. The music continues with eighth-note patterns and slurs.

25

Musical notation for measures 25-32. This section consists of a whole rest for the entire duration of the measures.

33 (UNIS.)

Musical notation for measures 33-36. Measure 33 is marked with a forte (f) dynamic. The music continues with eighth-note patterns and slurs.

Musical notation for measures 37-40. The music continues with eighth-note patterns and slurs.

TENOR SAX 2

(41) (UNIS.)
f 42 43 44

45 46 47 48

(49)
50 51 52 53 54

(57)
55 56 SUB. mf 58 59

60 61 62 63 64

(65) 8 (73) (UNIS.)
65-72 mf 74 75

76 77 78 79 80

(81) (UNIS.)
f 82 83 84

85 86 87 88

(89) 89 90 91 f 92 ff 93

Bb

Cold Duck Time

Eddie Harris

Chord progression for the first staff: G⁷, C⁷, G⁷, C⁷, G⁷.

Chord progression for the second staff: C⁷, G⁷, C⁷, G⁷.

Chord progression for the third staff: C⁷, E^bMA⁷, FMA⁷, G⁷.

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

	G ⁷	C ⁷	E ^b MA ⁷	FMA ⁷	G ⁷	C ⁷	E ^b MA ⁷	FMA ⁷
b7 3 1	3 b7 1	3 7 1	3 7 1	5 3 b7	9 b7 3	7 5 3	7 5 3	

Useful Scales

G Blues Scale	E ^b Major	(E ^b MA ⁷)	F Major	(FMA ⁷)
1 b3 4 b5 5 b7 1	1 2 3 4 5 6 7 1		1 2 3 4 5 6 7 1	

Sample Bass Line

G ⁷	C ⁷	G ⁷	C ⁷
1 5 1 5 b7 1	1 1 b7	1 5 1 5 b7 1	1 1 b7
E ^b MA ⁷	FMA ⁷	G ⁷	
1 1 1 1	1 1 1	1 1 1 1 1	5 b7 1

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TENOR SAX 1

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

The musical score is written for Tenor Sax 1 in the key of D major (one sharp) and 4/4 time. It begins with a '(Rock)' marking above the staff. The score is divided into measures, with measure numbers 1 through 44 indicated. Measure 1 is marked with a circled '8' and a bar line. Measure 9 is marked with a circled '9'. Measure 17 is marked with a circled '17'. Measure 25 is marked with a circled '25'. Measure 33 is marked with a circled '33'. Measure 41 is marked with a circled '41'. The score includes various musical notations such as notes, rests, slurs, and dynamics like *mp* and *f*. A final measure range of 41-44 is indicated at the end of the score.

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TENOR SAX 1

45

45 *mf* 46 47 48

49 50 51 52

53

53 54 55 56

57 58 59 60 61

62 63 64 65

69

66 67 68 69 70

71 72 73 74

75 76 77 78 79 *ff*

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TENOR SAX 2

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

The musical score is written for Tenor Sax 2 in the key of D major (one sharp) and 4/4 time. It begins with a '(Rock)' marking above the staff. The score is divided into measures, with some measures grouped by brackets and numbered. Measure 1-8 is a whole rest. Measure 9-15 is a whole rest. Measure 16 is a whole rest. Measure 17 contains a melodic phrase starting with a forte (f) dynamic and ending with a piano (p) dynamic. Measure 18-20 is a whole rest. Measure 21 contains a melodic phrase starting with a mezzo-forte (mf) dynamic. Measure 22 is a whole rest. Measure 23 contains a melodic phrase starting with a mezzo-forte (mf) dynamic. Measure 24 contains a melodic phrase starting with a forte (f) dynamic. Measure 25-27 contains a melodic phrase starting with a forte (f) dynamic. Measure 28 contains a melodic phrase starting with a forte (f) dynamic. Measure 29-32 contains a melodic phrase starting with a forte (f) dynamic. Measure 33-36 contains a melodic phrase starting with a forte (f) dynamic. Measure 37-40 contains a melodic phrase starting with a forte (f) dynamic. Measure 41-44 is a whole rest.

TENOR SAX 2

45

53

Don't Stop Believin'

Bb HIGH
(Doubles Alto Sax)

arr. Murtha

Rock

8

9

SOLO

mf

13

17

19

24

25

f

29

33

35

41

45

4

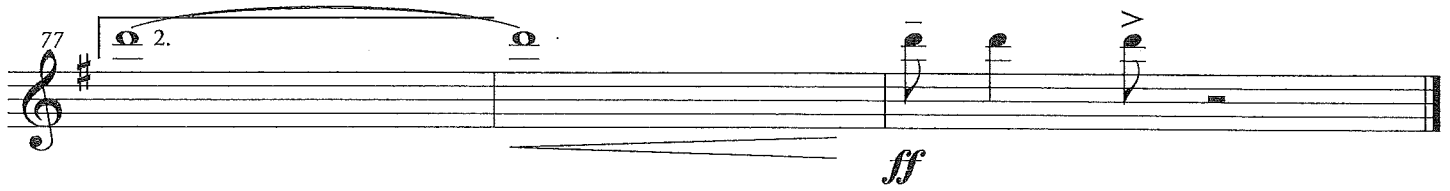
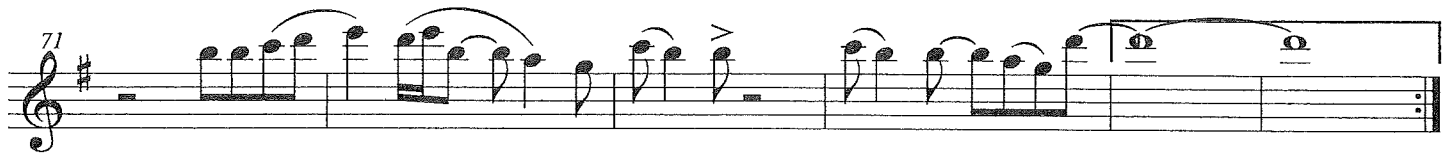
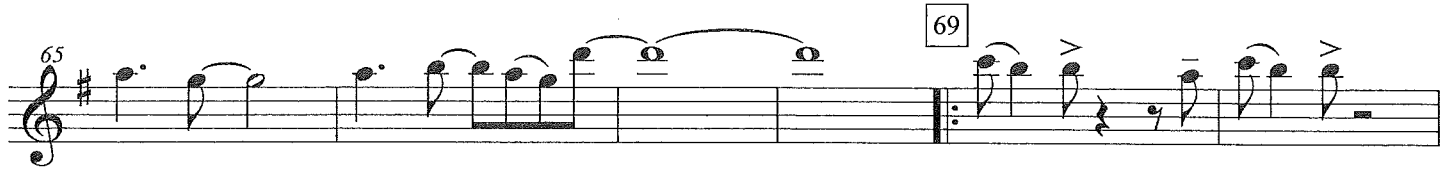
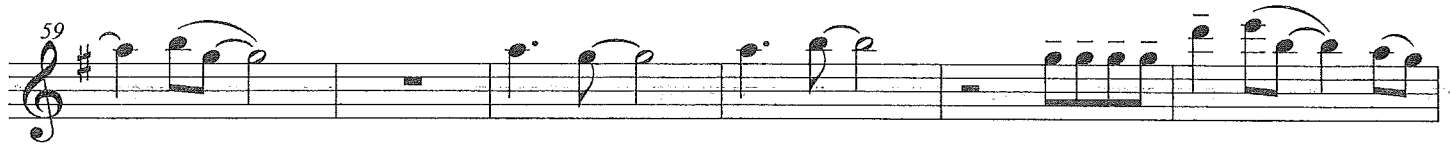
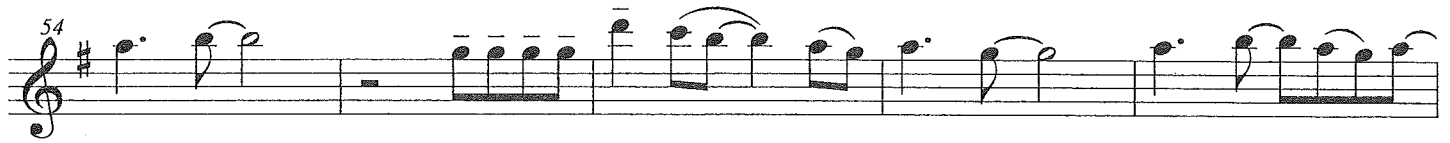
mf

49

53

f

Bb HIGH (Doubles Alto Sax), p. 2 Don't Stop Believin'





Bb (High)

Express Yourself

A **B**

C

D optional 8va on bottom notes **E**

F

G

H

I **J**

K

L **M**

N **O**

P Repeat 8x

FLY ME TO THE MOON

(In Other Words)

TENOR SAX 1

Words and Music by

BART HOWARD

Arranged by MICHAEL SWEENEY

(UNISON PATTERN)

(MODERATE LATIN)



(MODERATE LATIN)



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TENOR SAX 1

(29) To CODA Φ

29 30 31 32

33 34 35 36 37

(39)

38 39 40 41

42 43 44 45 46

(47)

47 48 49 50

D.S. AL CODA

51 52 53 54

Φ CODA

55 56 57 58 59

60 61 62 63 64

FLY ME TO THE MOON

(In Other Words)

TENOR SAX 2

Words and Music by

BART HOWARD

Arranged by MICHAEL SWEENEY

(UNISON PATTERN)

(MODERATE LATIN)



(MODERATE LATIN)



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TENOR SAX 2

To CODA

29

33 34 35 36 37

39

38 39 40 41 42

43 44 45 46

47

47 48 49 50

51 52 53 54

D.S. AL CODA

CODA

55 56 57 58 59

60 61 62 63 64

Forever Young

Tenor Saxophone

Measure 1 guitar only

The image shows a musical score for Tenor Saxophone in G major (one sharp) and 4/4 time. The score consists of two staves. The first staff contains measures 1 through 8. Measure 1 is marked 'Measure 1 guitar only' and contains a complex rhythmic pattern. Measures 2 through 8 are a simple melodic line. The second staff contains measures 9 through 19. Measure 9 is a complex rhythmic pattern. Measures 10 through 15 are a simple melodic line. Measures 16 through 19 are a simple melodic line with accents.

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Tenor Sax.

?



1) Name _____

2) Write in note names...

3) What notes (if any) are in your key signature? _____

4) Play the piece...



142 **Bb**
(MED.)

HEART AND SOUL

- HOAGY CARMICHAEL
FRANK LESSER

Handwritten musical score for guitar in G major, 4/4 time. The score consists of seven staves of music with chords written above the notes. The chords are: G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7, G, E-7, A-7, D7, G, A-7, D7, Gmaj7, D-7, G7, Cmaj7, B7, E7, A7, D7, G7, C7, B7, Cmaj7, B7, E7, A7, D7, G7, C7, D7, G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7, B7#5, E7, A-7, D7, G, (E-7, A-7, D7).

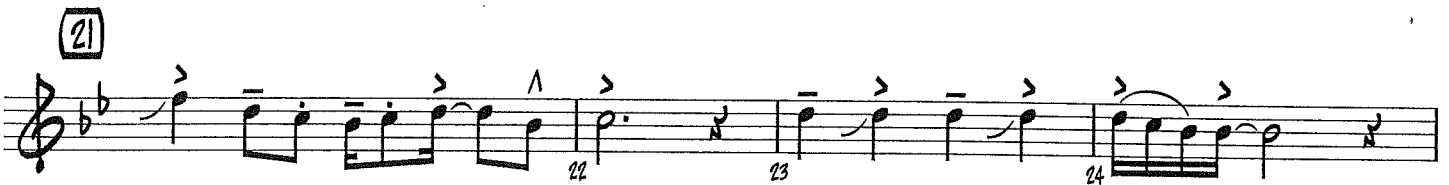
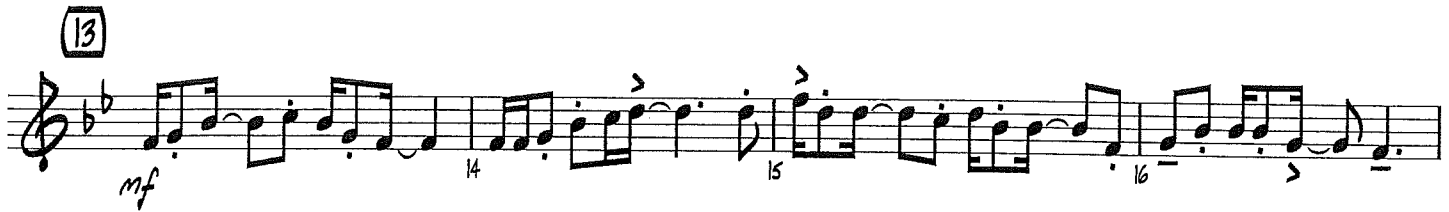
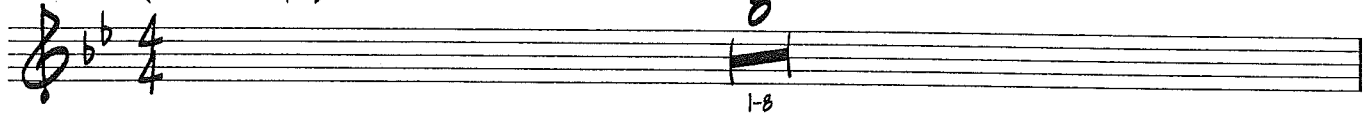
Recorded by THE JACKSON 5

I WANT YOU BACK

TENOR SAX I

Words and Music by FREDDIE PERREN,
ALPHONSO MIZELL, BERRY GORDY and DEKE RICHARDS
Arranged by JOHN WASSON

(FUNKY R&B)



TENOR SAX I

Musical staff 1: Tenor Sax I, measures 35-38. Includes accents and slurs.

Musical staff 2: Tenor Sax I, measures 39-43. Includes a triplet and a circled measure number 39.

Musical staff 3: Tenor Sax I, measures 44-47. Includes a circled measure number 46, dynamics SUB. mp and GRAD. CRESC.

Musical staff 4: Tenor Sax I, measures 48-50. Includes slurs and accents.

Musical staff 5: Tenor Sax I, measures 51-53. Includes slurs, accents, and dynamic f.

Musical staff 6: Tenor Sax I, measures 54-57. Includes a circled measure number 54, slurs, accents, and dynamic ff.

Musical staff 7: Tenor Sax I, measures 58-61. Includes slurs, accents, and dynamic p.

Musical staff 8: Tenor Sax I, measures 62-65. Includes slurs, accents, a circled measure number 63-64, and dynamic ff.

Recorded by THE JACKSON 5
I WANT YOU BACK

TENOR SAX 2

Words and Music by FREDDIE PERREN,
ALPHONSO MIZELL, BERRY GORDY and DEKE RICHARDS
Arranged by JOHN WASSON

(FUNKY R&B)

The musical score is written for Tenor Sax 2 in the key of B-flat major (two flats) and 4/4 time. It begins with a key signature change to B-flat major and a 4/4 time signature. A first ending bracket labeled '8' spans measures 1-8. The main melody starts at measure 9 with a forte (f) dynamic. Measure numbers 9, 10, 11, and 12 are indicated. A second ending bracket labeled '13' spans measures 13-16, starting with a mezzo-forte (mf) dynamic. Measure numbers 14, 15, 16, and 17 are indicated. A third ending bracket labeled '21' spans measures 21-24. Measure numbers 22, 23, and 24 are indicated. A fourth ending bracket labeled '28' spans measures 28-30. Measure numbers 25, 26, 27, and 28 are indicated. A fifth ending bracket labeled '31' spans measures 31-33. Measure numbers 29, 30, 31-33, and 34 are indicated. The score concludes with a final measure marked with a forte (f) dynamic.

TENOR SAX 2

Musical staff 1: Measures 35-38. Includes accents and slurs.

Musical staff 2: Measures 39-43. Includes a triplet and a circled measure number 39.

Musical staff 3: Measures 44-47. Includes a circled measure number 46, dynamics SUB. mp and GRAD. CRESC.

Musical staff 4: Measures 48-50. Includes slurs and accents.

Musical staff 5: Measures 51-53. Includes slurs, accents, and dynamic f.

Musical staff 6: Measures 54-57. Includes a circled measure number 54 and dynamic ff.

Musical staff 7: Measures 58-61. Includes slurs and accents.

Musical staff 8: Measures 62-65. Includes a circled measure number 2, slurs, accents, and dynamic ff.

Melody Bb
HIGH

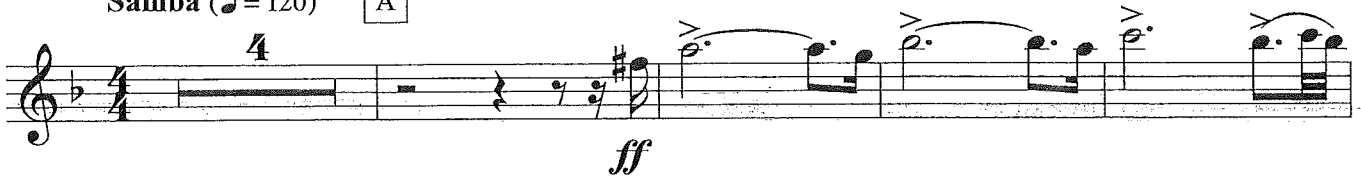
La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120)

A



B

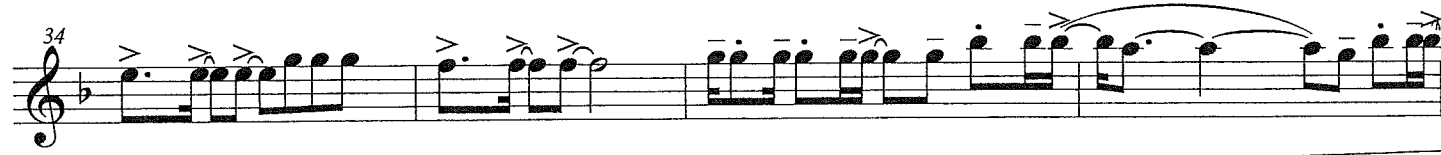
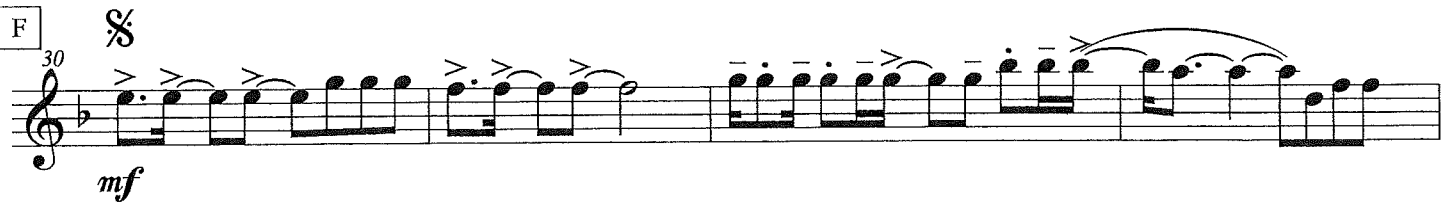
C



D



E



To Coda (On 3rd Time)

G



43 H

Musical staff 43-47: Treble clef, B-flat key signature. Measures 43-47 contain a melodic line with eighth and sixteenth notes, some beamed together. Measure 43 has a box labeled 'H' above it. Accents (>) are placed over several notes. The staff ends with a repeat sign.

I Solos (begin 2nd time)

48 optional bass line

A7 D m A7 D m

f play 2nd & 3rd time only

Musical staff 48-51: Treble clef, B-flat key signature. Measures 48-51 contain a melodic line. Measure 48 has a box labeled 'I' above it. Chords A7 and Dm are indicated above the staff. A dynamic marking *f* and the instruction 'play 2nd & 3rd time only' are below the staff. The staff ends with a repeat sign.

J optional bass line

52 A7 D m A7

D m D m *D.S. al Coda*

1. 2.

Musical staff 52-56: Treble clef, B-flat key signature. Measures 52-56 contain a melodic line. Measure 52 has a box labeled 'J' above it. Chords A7, Dm, and A7 are indicated above the staff. A dynamic marking *f* is below the staff. The staff ends with a repeat sign. A first ending bracket spans measures 54-55, with a second ending bracket spanning measures 55-56. The first ending is labeled '1.' and the second ending is labeled '2.'. The instruction 'D.S. al Coda' is written above the second ending.

K \oplus Coda

57

ff

Musical staff 57-60: Treble clef, B-flat key signature. Measures 57-60 contain a melodic line. Measure 57 has a box labeled 'K' above it. A dynamic marking *ff* is below the staff. The staff ends with a repeat sign.

61

1.

Musical staff 61-64: Treble clef, B-flat key signature. Measures 61-64 contain a melodic line. Measure 61 has a box labeled '1.' above it. The staff ends with a repeat sign.

L

65 2.

ff

Musical staff 65-69: Treble clef, B-flat key signature. Measures 65-69 contain a melodic line. Measure 65 has a box labeled 'L' above it. A dynamic marking *ff* is below the staff. The staff ends with a repeat sign.

M

70

Musical staff 70-74: Treble clef, B-flat key signature. Measures 70-74 contain a chordal accompaniment with sustained notes and some moving lines. Measure 70 has a box labeled 'M' above it. The staff ends with a repeat sign.



La Copa De La Vida

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Countermelody Bb
HIGH

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A

B

C

D

Bass Line Bb
LOW

La Copa De La Vida

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A

B

Musical staff for measures 1-13. It begins with a 4-measure rest (labeled '4') and a 5-measure rest (labeled '5'). The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. Dynamics include *ff* and accents (>).

C

D

play D-E 1st time only

Musical staff for measures 14-18, marked with measure number 14. It consists of a continuous eighth-note bass line.

E

Musical staff for measures 19-23, marked with measure number 19. It consists of a continuous eighth-note bass line. Dynamics include *mp*.

24

Musical staff for measures 24-28, marked with measure number 24. It consists of a continuous eighth-note bass line.

F

§

Musical staff for measures 29-32, marked with measure number 29. It features a melodic line with a *mf* dynamic.

33

Musical staff for measures 33-36, marked with measure number 33. It features a melodic line with a *mf* dynamic.

To Coda (On 3rd Time) ⊕ G

37

Musical staff for measures 37-40, marked with measure number 37. It features a melodic line with a *f* dynamic.

H

Musical staff for measures 41-44, marked with measure number 41. It consists of a continuous eighth-note bass line.

I Solos (begin 2nd time)
play 2nd & 3rd time only

46

Musical staff 46-49: Treble clef, B-flat key signature. Measures 46-49 show a rhythmic pattern of eighth notes. A repeat sign is at the end of measure 49, followed by a first ending bracket.

50

50

J

f

Musical staff 50-53: Treble clef, B-flat key signature. Measures 50-53 continue the rhythmic pattern. A dynamic marking 'f' is present. A repeat sign is at the end of measure 53, followed by a first ending bracket.

D.S. al Coda

54

54

1. 2.

Musical staff 54-56: Treble clef, B-flat key signature. Measures 54-56 show a rhythmic pattern. A first ending bracket covers measures 55-56, with two endings labeled '1.' and '2.'.

K Coda

57

57

ff

Musical staff 57-61: Treble clef, B-flat key signature. Measures 57-61 show a rhythmic pattern. A dynamic marking 'ff' is present. A repeat sign is at the end of measure 61, followed by a first ending bracket.

62

62

1. 2. 4

Musical staff 62-65: Treble clef, B-flat key signature. Measures 62-65 show a rhythmic pattern. A first ending bracket covers measures 64-65, with two endings labeled '1.' and '2.'. A measure rest for 4 measures is indicated at the end.

M

70

70

ff

Musical staff 70-73: Treble clef, B-flat key signature. Measures 70-73 show a rhythmic pattern. A dynamic marking 'ff' is present. A repeat sign is at the end of measure 73, followed by a first ending bracket.

Bass Line Bb
HIGH

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120)

A

B

Musical notation for measures 1-13. Measure 1 has a '4' above it, measure 2 has a '5' above it. Dynamics include 'ff' and accents.

C

D

play D-E 1st time only

Musical notation for measures 14-18. Measure 14 is marked with '14'.

E

Musical notation for measures 19-23. Measure 19 is marked with '19'. Dynamics include 'mp'.

24

Musical notation for measures 24-28.

F

§

Musical notation for measures 29-32. Measure 29 is marked with '29'. Dynamics include 'mf'.

33

Musical notation for measures 33-36.

To Coda (On 3rd Time) ⊕

G

Musical notation for measures 37-40. Measure 37 is marked with '37'. Dynamics include 'f'.

H

Musical notation for measures 41-44. Measure 41 is marked with '41'.

I Solos (begin 2nd time)
play 2nd & 3rd time only

46

Musical staff 46-49: Treble clef, B-flat major key signature. Staff 46-48 contains a continuous eighth-note bass line. Staff 49 begins with a repeat sign, followed by a dynamic marking *f* and a box labeled 'I' above the staff.

50

Musical staff 50-53: Treble clef, B-flat major key signature. Staff 50-52 continues the eighth-note bass line. Staff 53 begins with a repeat sign, followed by a dynamic marking *f* and a box labeled 'J' above the staff.

D.S. al Coda

54

Musical staff 54-56: Treble clef, B-flat major key signature. Staff 54-55 continues the eighth-note bass line. Staff 56 contains two first endings, labeled '1.' and '2.', each followed by a repeat sign.

K \oplus Coda

57

Musical staff 57-61: Treble clef, B-flat major key signature. Staff 57-61 contains a continuous eighth-note bass line. A dynamic marking *ff* is placed below the staff. A box labeled 'L' is positioned above the staff at the end of the section.

62

Musical staff 62-65: Treble clef, B-flat major key signature. Staff 62-64 continues the eighth-note bass line. Staff 65 contains two first endings, labeled '1.' and '2.', followed by a final measure with a fermata and a '4' below it.

M

70

Musical staff 70-73: Treble clef, B-flat major key signature. Staff 70-73 contains a melodic line with slurs and accents. A dynamic marking *ff* is placed below the staff.

Recorded by BRUNO MARS
LOCKED OUT OF HEAVEN

TENOR SAX I

Words and Music by BRUNO MARS,
ARI LEVINE and PHILIP LAWRENCE
Arranged by PAUL MURTHA

(ROCK)

1 2 3

4 5 6 7

8 9-10 11 12 13-15

16 17-18 19 20 21-23

24 25 26 27

28 29 30 31

32 33 34 35

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TENOR SAX I

Musical staff 1: Measures 36-40. Treble clef, 4/4 time. Notes: 36 (half note), 37 (quarter note), 38 (quarter note), 39 (quarter note), 40 (half note).

Musical staff 2: Measures 41-44. Treble clef, 4/4 time. Measure 41 is a whole rest. Notes: 42 (quarter note), 43 (quarter note), 44 (half note).

Musical staff 3: Measures 45-48. Treble clef, 4/4 time. Notes: 45 (quarter note), 46 (quarter note), 47 (quarter note), 48 (half note). TO CODA symbol at the end.

Musical staff 4: Measures 49-52. Treble clef, 4/4 time. Notes: 49 (quarter note), 50 (quarter note), 51 (quarter note), 52 (half note).

Musical staff 5: Measures 53-60. Treble clef, 4/4 time. Measure 53-59 is a whole rest with a '7' above it. Measure 60 has notes. *mf* dynamic marking.

Musical staff 6: Measures 61-64. Treble clef, 4/4 time. Notes: 61 (quarter note), 62 (quarter note), 63 (quarter note), 64 (half note).

Musical staff 7: Measures 65-68. Treble clef, 4/4 time. Notes: 65 (quarter note), 66 (quarter note), 67 (quarter note), 68 (half note). D.S. AL CODA instruction.

⊕ CODA

Musical staff 8: Measures 69-72. Treble clef, 4/4 time. Notes: 69 (quarter note), 70 (quarter note), 71 (quarter note), 72 (half note).

Musical staff 9: Measures 73-76. Treble clef, 4/4 time. Notes: 73 (quarter note), 74 (quarter note), 75 (quarter note), 76 (half note). *ff* dynamic marking.

Recorded by BRUNO MARS
LOCKED OUT OF HEAVEN

TENOR SAX 2

Words and Music by BRUNO MARS,
 ARI LEVINE and PHILIP LAWRENCE
 Arranged by PAUL MURTHA

(ROCK)

1 2 3

4 5 6 7

8 9-10 11 12 13-15

16 17-18 19 20 21-23

24 25 B

26 27

28 29 30 31 D

32 33 34 35

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TENOR SAX 2

36 37 38 39 40

(41)

42 43 44

45 46 47 48

TO CODA ⊕

(49)

50 51 52

(53)

53-59 60 *mf*

(61)

62 63 64

D.S. AL CODA

65 66 67 68

⊕ CODA

69 70 71 72

73 74 75 76

ff

Clarinet 1
(Doubles Alto 1)

Recorded by BRUNO MARS

Locked Out of Heaven

Arr. Paul Murtha

ROCK

1 *f* 2 3 4

5 6 7 8 9 9-10 2

11 *mf* 12 13-15 16 17 18 *f*

19 *mf* 20 21-23 24 25 *mf*

26 27 28 29 30

31 *f* 32 33 34 35 36

37 38 39 40 41 42 43

44 45 46 47 48 **To Coda** 49

50 51 52 53 *f* 54 **Solo- Ad lib or as written**

55 *Dm* 56 57 *Am* 58 59 *Dm*

2 Clarinet 1

Locked Out of Heaven

60 61 End Solo **2** 64 65 66

62-63 *mf*

67 68 **D.S. al Coda**

69 \oplus CODA 70 71 72 73

74 75 76 **ff**



Tenor Sax.

A Message To You Rudy

A optional 8vb

Musical staff for section A, measures 4-8. It begins with a 4-measure rest, followed by eighth-note patterns.

B optional 8ba if needed

Musical staff for section B, measures 9-12. Consistent eighth-note pattern.

Musical staff for section B, measures 13-16. Consistent eighth-note pattern.

Musical staff for section B, measures 17-20. Consistent eighth-note pattern.

C Tenor & Clarinet Solo

D

Musical staff for section C, measures 21-27. Consistent eighth-note pattern.

Musical staff for section C, measures 28-31. Consistent eighth-note pattern.

E

Musical staff for section E, measures 32-35. Eighth-note patterns with rests.

Musical staff for section E, measures 36-39. Eighth-note patterns with rests.

F *molto rit.*

Musical staff for section F, measures 40-43. Slows down to a final chord.

MOVE THE JOY

arr. Bernice

The musical score is divided into two main sections, A and B, indicated by boxes above the staves. Section A spans from the beginning to the first double bar line, and Section B spans from the second double bar line to the end of the piece. The score includes the following parts:

- Flute:** Starts in Section B with a forte (*f*) dynamic.
- Clarinet in B \flat :** Starts in Section B with a forte (*f*) dynamic.
- Bass Clarinet:** Starts in Section B with a forte (*f*) dynamic.
- Alto Sax.:** Starts in Section B with a forte (*f*) dynamic.
- Tenor Sax.:** Starts in Section B with a forte (*f*) dynamic.
- Baritone Sax.:** Starts in Section B with a forte (*f*) dynamic.
- Trumpet in B \flat 1:** Starts in Section B with a forte (*f*) dynamic.
- Trombone:** Starts in Section A with a forte (*f*) dynamic. A "2nd Time Only" instruction is present above the staff.
- Baritone (T.C.):** Starts in Section A with a forte (*f*) dynamic. A "2nd Time Only" instruction is present above the staff.
- Tuba:** Starts in Section A with a forte (*f*) dynamic. A "2nd Time Only" instruction is present above the staff.
- Timpani:** Starts in Section A with a forte (*f*) dynamic. A "2nd Time Only" instruction is present above the staff.
- Mallets 1:** Starts in Section B with a forte (*f*) dynamic.
- Snare:** Starts in Section A with a mezzo-piano (*mp*) dynamic. A "2nd Time Only" instruction is present above the staff.
- Bass Drum 1:** Starts in Section A with a mezzo-piano (*mp*) dynamic.
- Bass Drum 2:** Starts in Section A with a mezzo-piano (*mp*) dynamic.
- Suspended Cymbal:** Starts in Section A with a mezzo-forte (*mf*) dynamic. A "2nd Time Only" instruction is present above the staff.
- Synthesizer 1:** Starts in Section A with a mezzo-piano (*mp*) dynamic.

Tenor Sax.

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

6

10 14 18

22

28 *Ode To Joy* 32 36

40

44 48

52

56

f

f

p

mf

f

Bb**Mr. P.C.**

John Coltrane

D_{M7}
 G_{M7} D_{M7}
 B^b₇ A⁷ D_{M7}

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Mr. PC is a 12-bar minor blues. Segments of the motific melody are transposed to match the chord changes. It was originally played with a fast swing feel.

For your use

Bb

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{M11}⁷ G_{M11}⁷ B^{b7} A⁷ D_{M11}⁷ G_{M11}⁷ B^{b7} A⁷

Fingerings for Basic 3-note voicings:

b3	b7	b7	b7
b7	b3	3	3
1	1	1	1

Fingerings for Rootless voicings:

9	5	5	5
b7	b3	3	3
b3	b7	b7	b7

Useful Scales

D Blues Scale

D Dorian

(D_{M11}⁷)

G Dorian

(G_{M11}⁷)

Fingerings for D Blues Scale: 1 b3 4 b5 5 b7 1

Fingerings for D Dorian: 1 2 b3 4 5 6 b7 1

Fingerings for G Dorian: 1 2 b3 4 5 6 b7 1

B^b Mixolydian

(B^{b7})

A Mixolydian

(A⁷)

Fingerings for B^b Mixolydian: 1 2 3 4 5 6 b7 1

Fingerings for A Mixolydian: 1 2 3 4 5 6 b7 1

Sample Bass Line

D_{M11}⁷

Fingerings: 1 2 b3 4 5 6 b7 7 1 b7 5 b3 1 5 1 b3

G_{M11}⁷

D_{M11}⁷

Fingerings: 1 2 b3 2 1 b7 6 b6 1 b7 6 b7 1 b3 5 b3

B^{b7}

A⁷

D_{M11}⁷

Fingerings: 1 3 2 1 1 b7 b6 5 1 b3 5 b3 1 5 b3 2

From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 3
B \flat Tenor Saxophone

Music by JAMES HORNER
Lyric by WILL JENNINGS
Arranged by PAUL MURTHA

Ballad

mf mp

10

17

16 mf

23

25

29

33

36

41

43

45

50

53

57

61

64

p rit.

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From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 4

B \flat Tenor Saxophone/Baritone T.C.

Music by JAMES HORNER

Lyric by WILL JENNINGS

Arranged by PAUL MURTHA

Ballad

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Ballad'. The first measure is marked *mf*. The second staff starts at measure 9, marked *mp*, and includes a first ending bracket from measure 17 to 17, with a '6' above it and the instruction 'Wws only (if possible)'. The third staff starts at measure 22, marked *mp*, and includes a first ending bracket from measure 25 to 25, with a '6' above it and the instruction 'Wws only (if possible)'. The fourth staff starts at measure 31, marked *mp*, and includes a first ending bracket from measure 33 to 33, with a '6' above it and the instruction 'Wws only (if possible)'. The fifth staff starts at measure 39, marked *mp*, and includes a first ending bracket from measure 41 to 45, with a '6' above it and the instruction 'Wws only (if possible)'. The sixth staff starts at measure 47, marked *mp*, and includes a first ending bracket from measure 53 to 53, with a '6' above it and the instruction 'Wws only (if possible)'. The seventh staff starts at measure 56, marked *mp*, and includes a first ending bracket from measure 61 to 61, with a '6' above it and the instruction 'Wws only (if possible)'. The eighth staff starts at measure 64, marked *p*, and includes a first ending bracket from measure 64 to 64, with a '6' above it and the instruction 'Wws only (if possible)'. The score concludes with a double bar line.

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04003264

My Heart Will Go On

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My Way

And now the end is near,
And so I face the final curtain,
My friends I'll say it clear,
I'll state my case of which I'm certain,
I've lived a life that's full,
I traveled each and every highway,
And more much more than this,
I did it my way...

My Way

Tenor Saxophone

Musical score for Tenor Saxophone, first system. The score consists of four staves of music. The first staff begins with a dynamic marking of *p*. The second staff contains a circled letter 'A' above a measure and a '2' below it. The third staff contains a circled letter 'B' above a measure and a dynamic marking of *f* below it. The fourth staff contains dynamic markings of *fp* and *ff*. The music is written in a single system with various musical notations including slurs, accents, and dynamic markings.

My Way

Tenor Saxophone

Musical score for Tenor Saxophone, second system. The score consists of four staves of music, identical in notation to the first system. The first staff begins with a dynamic marking of *p*. The second staff contains a circled letter 'A' above a measure and a '2' below it. The third staff contains a circled letter 'B' above a measure and a dynamic marking of *f* below it. The fourth staff contains dynamic markings of *fp* and *ff*. The music is written in a single system with various musical notations including slurs, accents, and dynamic markings.



PEP BAND CHEERS

Superman So So Do So So Do So Do / So So Do So So Mi Re Re

Imperial March Mi Mi Mi Do So Mi Do So Mi

Iron Man Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)

Harmony Te Te La Te Te La Te Te La So (Repeat)

More...

Suavemente: Groove (Cm - G - G - Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Pomp & Circumstance (MELODY)

Tenor Sax.

A

B

C

D

E

8

rit.

1. 2. 3.

3

Two Ceremonial Marches

1. Processional

Tenor Saxophone

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

7

A Andante

mf

13

simile

B

20

C

27

simile

D

34

f

41 **E**

mf

1.

48

2. rit.

f

Melody Bb
HIGH

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel ($\text{♩} = 136$) ($\text{♩} = 68$)

REPEAT 3x

A

mp Add Top Line Harmony 3rd Time

B

mf

C

optional

play 2nd time only

D

D

E

f

F

To Coda
(On 3rd Time) ⊕

1. 2.

G

p

D.S. al Coda

H

Coda

Melody Bb
LOW

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel (♩ = 136) (♩ = 68)

REPEAT 3x

A

mp Add Top Line Harmony 3rd Time

B

optional

C

play 2nd time only

D

E

F

To Coda
(On 3rd Time) ☉

G

D.S. al Coda

H ☉ Coda

Radioactive

Counter melody Bb
LOW

As Recorded by Imagine Dragons

arr. Bernice

Moderate Half-Time Feel ($\text{♩} = 136$) ($\text{♩} = 68$)

REPEAT 3x

A 4 B 4 C 8

mf optional 8vb

D ♩

21

f

E 29 F 6

To Coda ♩
(On 3rd Time)

1. 2.

G 42

p optional 8vb

D.S. al Coda

H ♩ Coda

50 2

Bass Line Bb
HIGH

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel ($\text{♩} = 136$) ($\text{♩} = 68$)

REPEAT 3x

A

Musical staff A: Treble clef, B-flat major key signature, 4/4 time signature. The staff contains a melodic line with a repeat sign and a first ending bracket. The dynamic marking *mp* is placed below the staff.

B

Musical staff B: Treble clef, B-flat major key signature, 4/4 time signature. The staff contains a melodic line with a repeat sign and a first ending bracket. The dynamic marking *mf* is placed below the staff.

C

Musical staff C: Treble clef, B-flat major key signature, 4/4 time signature. The staff contains a melodic line with a repeat sign and a first ending bracket.

D

§

E

Musical staff D: Treble clef, B-flat major key signature, 4/4 time signature. The staff contains a melodic line with a repeat sign and a first ending bracket. The dynamic marking *f* is placed below the staff.

F

Musical staff E: Treble clef, B-flat major key signature, 4/4 time signature. The staff contains a melodic line with a repeat sign and a first ending bracket.

To Coda
(On 3rd Time)

1.

2.

G

D.S. al Coda
8

Musical staff F: Treble clef, B-flat major key signature, 4/4 time signature. The staff contains a melodic line with a repeat sign and a first ending bracket. The dynamic marking *f* is placed below the staff.

H

⊕ Coda

Musical staff G: Treble clef, B-flat major key signature, 4/4 time signature. The staff contains a melodic line with a repeat sign and a first ending bracket.

Melody B \flat
HIGH

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 'Dance Groove' with a quarter note equal to 118 beats per minute. The score consists of several staves of music, each with a section marker in a box:

- Staff 1:** Measures 1-8. Dynamics: *f*.
- Staff 2:** Measures 9-13. Section marker **A**. Dynamics: *mf*.
- Staff 3:** Measures 14-18. Section marker **B**.
- Staff 4:** Measures 19-24. Section marker **C** with a repeat sign. Dynamics: *mf f* (2nd time).
- Staff 5:** Measures 25-29.
- Staff 6:** Measures 30-34. Section marker **D**. Dynamics: *To Coda* with a coda symbol.
- Staff 7:** Measures 35-39. Section marker **E**. Dynamics: *mp*.
- Staff 8:** Measures 40-44.

45 F

mf

49

53 G

60 H

mp

66

D.S. al Coda

I Coda J

70

f

76

Countermelody Bb
HIGH

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

A

B

9 8

C

D

21 8

To Coda ⊕

33

E

F

G

38 4 8 8

H

D.S. al Coda

62 8

I ⊕ Coda

J

70

75

Bass Line Bb
HIGH
-For Tenor Sax

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

The main body of the score consists of ten staves of music in treble clef, key of D major (two sharps), and 4/4 time. The tempo is marked as a dance groove at 118 beats per minute. The music features a series of chords labeled A through H, with some chords having repeat signs. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). A section starting at measure 35 is marked "To Coda" with a double bar line and a circle containing a cross. The score concludes with a "D.S. al Coda" instruction at measure 66.

The Coda section begins at measure 70 and consists of two staves of music. It starts with a double bar line and a circle containing a cross, followed by the label "I" in a box. The music is marked *f* (forte). The section concludes with a double bar line and a final chord labeled "J" in a box.

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing



Santa Claus Is Comin' To Town

Bb Bass Line (High)

Coots & Gillespie
arr. Bernice

Moderate Swing



C

F

C C7

F Fm

C Am

mf

Dm7 G7 C

A

F

C C7

F Fm

C Am

Dm7 G7 C

B

C7

F

C7

F

D7

G7 G#dim Am D7 G7 G aug

C

F

C C7

To Coda

D

C Am

Dm7 G7 C

D.S. al Coda

E

Am

Dm7

G7

C

f

39

Bb - High

Sight Reading Exercises

1

2

3

4

5

6

7

8

9

Tenor Sax.

Simple Gifts

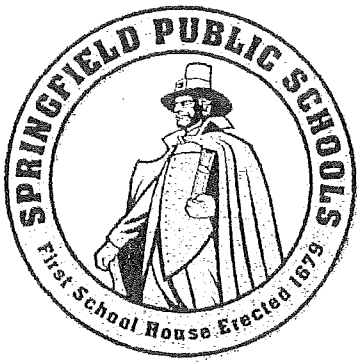
from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f



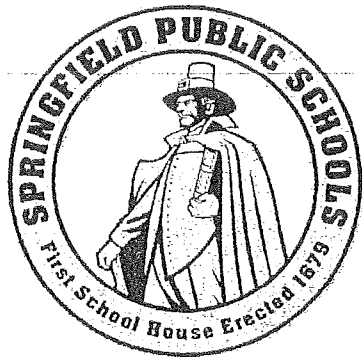
SPS District Determined Measure

Music Performance Rubrics

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
TONE QUALITY	<ul style="list-style-type: none"> The tone is always full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. The tone has professional quality. Air is always used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is usually full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. Extremes in range may cause the tone to be less controlled. Air is usually used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is somewhat full, resonant, open, supported, focused, controlled, clear, or centered throughout the range of the instrument. The tone is occasionally uncontrolled and harsh in the normal and extreme playing range. Air is somewhat used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is rarely full, resonant, open, supported, focused, controlled, clear, or centered regardless of the range being played. Tone quality is harsh, distorted, inconsistent, thin or airy. Air is rarely used efficiently to support a quality tone.
RHYTHMIC ACCURACY	<ul style="list-style-type: none"> The beat is always secure (steady). Rhythms are always accurate. There are no duration errors that detract from the overall performance. 	<ul style="list-style-type: none"> The beat is usually secure (steady). Rhythms are usually accurate. There are a few duration errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> The beat is somewhat secure (steady). Rhythms are somewhat accurate. There are frequent or repeated duration errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> The beat is rarely secure (steady). Lack of internal pulse. Rhythms are rarely accurate. There are constant duration errors that significantly detract from the overall performance.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
NOTE ACCURACY	<ul style="list-style-type: none"> • Notes are always accurate. • Finger/slide/sticking combinations are always smooth and completed without hesitation. • There are no pitch errors that detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are usually accurate, though there might be an isolated error. • Finger/slide/sticking combinations are usually smooth and completed without hesitation. • There are a few pitch errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are somewhat accurate. • Finger/slide/sticking combinations are occasionally smooth or completed without hesitation. • There are frequent or repeated pitch errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are rarely accurate. • Finger/slide/sticking combinations are rarely smooth or completed without hesitation. • There are constant pitch errors that significantly detract from the overall performance.
DYNAMICS	<ul style="list-style-type: none"> • Dynamic levels are always obvious and consistent. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Dynamic levels are usually obvious and consistent. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are usually executed accurately as directed by the music and/or the conductor 	<ul style="list-style-type: none"> • Dynamic levels are somewhat obvious and consistent. Levels fluctuate, but can be discerned. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are occasionally executed accurately as directed by the music and/or the conductor 	<ul style="list-style-type: none"> • Dynamic levels are rarely obvious or consistent. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are rarely executed accurately as directed by the music and/or the conductor
ARTICULATION	<ul style="list-style-type: none"> • Articulations are always secure. • Markings (staccato, legato, slur, accents, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are usually secure, though there might be an isolated error. • Markings (staccato, legato, slur, accents, etc.) are usually executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are somewhat secure. • Markings (staccato, legato, slur, accents, etc.) are occasionally executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are rarely secure. • Markings (staccato, legato, slur, accents, etc.) are rarely executed accurately as directed by the music and/or the conductor.
INTONATION	<ul style="list-style-type: none"> • The performance is always in tune in all registers and dynamic levels. • Intonation is always consistent. • There are no pitch problems due to range or dynamic extremes. 	<ul style="list-style-type: none"> • The performance is usually in tune in all registers and dynamic levels. • Intonation is usually consistent. • There are occasional pitch problems due to range or dynamic extremes 	<ul style="list-style-type: none"> • The performance is somewhat in tune in all registers and dynamic levels • Intonation is somewhat inconsistent. • There are several pitch problems due to range or dynamic extreme 	<ul style="list-style-type: none"> • The performance is rarely in tune in all registers and dynamic levels. • Intonation rarely consistent. • There are constant pitch problems due to range or dynamic extremes.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
EXPRESSION	<ul style="list-style-type: none"> • The student always performs with a creative nuance and expressive style in response to the music. • Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is always performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student usually performs with a creative nuance and expressive style in response to the music. • Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is usually performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student occasionally performs with a creative nuance and expressive style in response to the music. • Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is occasionally performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student rarely performs with a creative nuance and expressive style in response to the music • Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is rarely performed with feeling—artfully, meaningfully, or emotionally.
SIGHT-READING (if applicable)	<ul style="list-style-type: none"> • The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.) • The performance is smooth and completed without hesitation. 	<ul style="list-style-type: none"> • The student usually responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is mostly smooth and completed without much hesitation. 	<ul style="list-style-type: none"> • The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is somewhat smooth and completed with some hesitation. 	<ul style="list-style-type: none"> • The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is not smooth and completed with much hesitation.
PERCUSSION TECHNIQUE	<ul style="list-style-type: none"> • Correct technique is always used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is usually used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is somewhat used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is rarely used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date: _____

Course: _____

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance. 	<ul style="list-style-type: none"> Did not complete or attempt.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)	F (59-0)
TONE QUALITY (4 Points)					
RHYTHMIC ACCURACY (4 Points)					
NOTE ACCURACY (4 Points)					
TECHNIQUE -Posture- (4 Points)					
DYNAMICS (4 Points)					
ARTICULATION (4 Points)					
INTONATION (4 Points)					
EXPRESSION (4 Points)					
TOTAL POINTS Beginning - 16 Points Possible (Advanced/Intermediate 32 Points Possible)	COMMENTS _____ _____ _____ _____ _____				



SHENANDOAH

for Concert Band

B \flat TENOR SAXOPHONE

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

p *mp* *mf*

7 *ten.* *mf* *p* *pp*

12 $\text{♩} = \text{c. } 58$ *mp* *mf*

18 *f* *p* *mp* *n* 23 $\text{♩} = \text{c. } 63$

5 *rit.* 31 $\text{♩} = \text{c. } 50$ *rit.* *a tempo* *rit.* *pp*

35 Pulsating $\text{♩} = \text{c. } 58$ *p* *rit.*

41 Ethereal, floating $\text{♩} = \text{c. } 50$ 5 47 $\text{♩} = \text{c. } 58$ 3 52 *p* *mf*

56 Exalted *f*

(no breath) 62 *ff* *mp* *f*

69 *mf* *mp* *p* *mp*

75 *f* *mp* *rit.* *a tempo* *rit.* 2 2

SOUL BOSSA NOVA

TENOR SAX 1

Words and Music by
QUINCY JONES
Arranged by RICK STITZEL

(SIXTIES ROCK)

Musical score for Tenor Sax 1, measures 1-37. The score is written in treble clef with a 4/4 time signature. It includes various musical notations such as rests, eighth notes, quarter notes, and slurs. Measure numbers 1-4, 5, 7, 13, 14, 15, 16, 17, 18, 19, 20, 21-23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, and 37 are indicated. Dynamics markings include *mf* and *ff*. A key signature change to one flat is shown at measure 26. A section with two endings is marked at measures 24-25. A circled measure number 13 is also present.

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Soul Bossa Nova

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TENOR SAX 1

38 39 40 41

To CODA

42 43 44 45

46

47 48 49

50 51 52 53

54

54-61

D.S. AL CODA

CODA

62 63 64

65 66 67 68

69 70 71 72

SOUL BOSSA NOVA

TENOR SAX 2

Words and Music by
QUINCY JONES
Arranged by RICK STITZEL

(SIXTIES ROCK)

The musical score is written in treble clef with a 4/4 time signature. It includes several key features:

- Measures 1-4:** A four-measure rest, with a circled '4' above the staff and '1-4' below.
- Measure 5:** A single-measure rest, with a circled '5' above the staff and '5-11' below.
- Measure 7:** A seven-measure rest, with a circled '7' above the staff and '5-11' below.
- Measure 12:** A single-measure rest, with '12' below.
- Measures 13-16:** A melodic line starting at measure 13 (circled), featuring eighth-note patterns with accents.
- Measures 17-20:** Continuation of the melodic line from measure 13.
- Measures 21-23:** A three-measure rest, with a circled '3' above the staff and '21-23' below.
- Measures 24-25:** A first ending (1.) and second ending (2.) structure, with circled '1' and '2.' above the staff and '24' and '25' below.
- Measures 26-29:** A melodic line starting at measure 26 (circled), featuring eighth-note patterns with accents.
- Measures 30-33:** Continuation of the melodic line from measure 26.
- Measures 34-37:** A melodic line starting at measure 34 (circled), featuring eighth-note patterns with accents.

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TENOR SAX 2

38 39 40 41

To CODA

42 43 44 45

46

47 48 49

50 51 52 53

54

8
54-61

D.S. AL CODA

CODA

62 63 64

65 66 67 68

69 70 71 72



THE STAR SPANGLED BANNER

B \flat Tenor Saxophone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The tempo/style is marked 'Majestic'. The score consists of seven lines of music. The first line begins with a treble clef, a key signature of one flat, and a time signature of 4/4. It features a half note G4 with a fermata, followed by a quarter rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. A dynamic marking of *f* is placed below the first measure. A boxed measure number '3' is positioned above the first measure. The second line continues with a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The third line starts with a boxed measure number '11' above the first measure, which is a quarter note G4 with a fermata, followed by a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The fourth line begins with a boxed measure number '19' above the first measure, which is a quarter note G4, followed by a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. A dynamic marking of *mp* is placed below the first measure. The fifth line continues with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The sixth line starts with a boxed measure number '27' above the first measure, which is a quarter note G4, followed by a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. A dynamic marking of *f* is placed below the first measure. The seventh line concludes with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3.

TAKE THE "A" TRAIN

TENOR SAX I

Words and Music by

BILLY STRAYHORN

Arranged by **MICHAEL SWEENEY**

(MEDIUM SWING) (♩ = 3♩)

5

2

3 *mf* 4 5 6 7

(OPT. PLAY ONLY DOWN-STEMMED NOTES)

8 9 10 11 12 13 14

15

15 16 17 18 19 20 21 22

23

23 *f* 24 25 26 27 28

TO CODA

31

29 30 31 *mp* 32 33 *ff* 34

SOLO FOR ANY INSTRUMENT

41

35 37 39 *mp* 41 42 43

49

44 45 46 47 *mf* 48 49 *mp*

D.S. AL CODA
(WITH REPEAT)

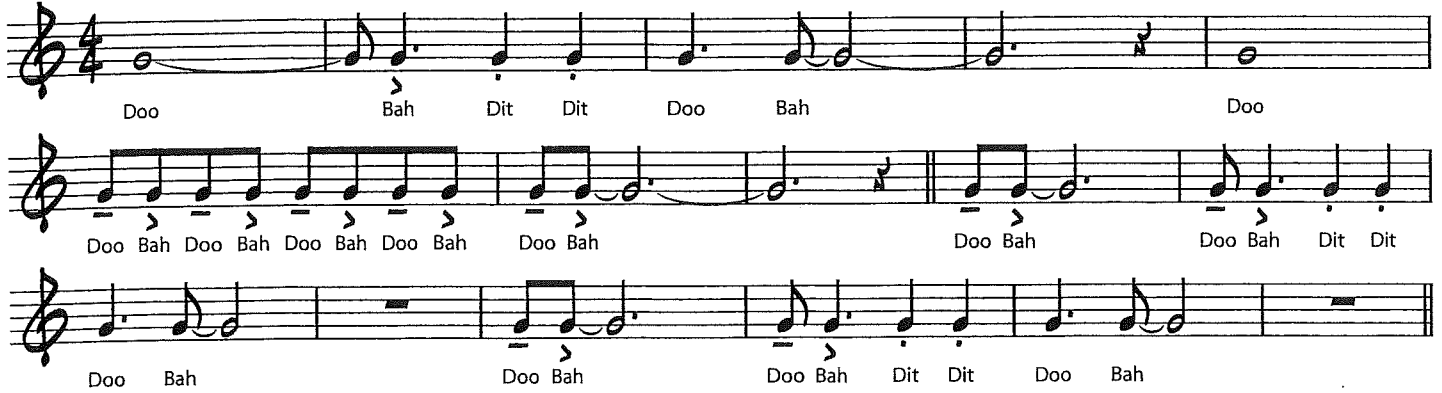
50 51 *ff* 52 53 55 *mf* 56

● CODA

57 58 59 60 61 *ff*

TENOR SAX

Rhythm Workout



Rhythm Workout musical notation in 4/4 time. It consists of three staves of music with rhythmic patterns and vocalizations. The first staff has notes with lyrics: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff has notes with lyrics: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff has notes with lyrics: Doo, Bah, Doo Bah, Doo Bah, Dit, Dit, Doo, Bah.

Melody Workout



Melody Workout musical notation in 4/4 time. It consists of three staves of music with melodic lines and slurs. The first staff shows a sequence of notes. The second staff shows a sequence of notes with slurs and accents. The third staff shows a sequence of notes with slurs and accents.

Chord/Scale Workout

(CONCERT B \flat MAJOR SCALE) (VARIATIONS ON THE MELODY)



Chord/Scale Workout musical notation in 4/4 time. It consists of two staves of music with chords and melodic lines. The first staff has chords: Dm17, G7, C6, Fm7. The second staff has chords: D9, Dm17, G7.

Demonstration Solo



Demonstration Solo musical notation in 4/4 time. It consists of four staves of music with melodic lines and slurs. The first staff has a circled 31 and chords: Dm17, G7, C6, Dm17, G7. The second staff has a circled 31 - 2ND TIME and chords: Dm17, G7, C6, Gm17, C7. The third staff has a circled 41 and chords: Fm7, D9, Dm17. The fourth staff has a circled 49 and chords: (G7), Dm17, G7, C6.

TAKE THE "A" TRAIN

TENOR SAX 2

Words and Music by
BILLY STRAYHORN

Arranged by **MICHAEL SWEENEY**

(MEDIUM SWING) (♩ = ♩³)

5

(OPT. PLAY ONLY DOWN-STEMMED NOTES)

SOLO FOR ANY INSTRUMENT

D.S. AL CODA
(WITH REPEAT)

♩ CODA

TENOR SAX

Rhythm Workout

Rhythm Workout musical notation in 4/4 time. It consists of three staves of rhythmic exercises with vocalizations. The first staff has notes with accents and slurs, with vocalizations: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff has eighth-note patterns with accents and slurs, with vocalizations: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff has quarter and eighth notes with accents and slurs, with vocalizations: Doo, Bah, Doo Bah, Doo Bah, Dit, Dit, Doo, Bah.

Melody Workout

Melody Workout musical notation in 4/4 time. It consists of three staves of melodic exercises. The first staff shows a sequence of notes with slurs and accents. The second staff features eighth-note runs with slurs and accents. The third staff continues the melodic patterns with slurs and accents.

Chord/Scale Workout

(CONCERT B^b MAJOR SCALE) (VARIATIONS ON THE MELODY)

Chord/Scale Workout musical notation in 4/4 time. It consists of two staves of chord and scale exercises. The first staff is labeled "(CONCERT B^b MAJOR SCALE)" and includes chords Dm17, G7, C6, and Fm7. The second staff is labeled "(VARIATIONS ON THE MELODY)" and includes chords D9, Dm17, and G7. The notation shows eighth-note runs and chord voicings with slurs and accents.

Demonstration Solo

Demonstration Solo musical notation in 4/4 time. It consists of four staves of a solo piece. The first staff starts with a circled 31 and includes chords Dm17, G7, C6, Dm17, and G7. The second staff starts with a circled 31 - 2ND TIME and includes chords Dm17, G7, C6, Gm17, and C7. The third staff starts with a circled 41 and includes chords Fm7, D9, and Dm17. The fourth staff starts with a circled 49 and includes chords G7, Dm17, G7, and C6. The notation includes eighth-note runs, slurs, and accents.

THE TEMPEST

B \flat TENOR SAXOPHONE
(BARITONE T.C.)

ROBERT W. SMITH

With energy!

9

4

T. Sax. only ----- + Bar.

Musical notation for measures 1-17. Measure 1 has a '4' above it. Measures 5, 6, 7, and 8 are marked with dynamics *mp*, *p*, and *f* respectively. Measure 17 is marked with *ff*. A box containing the number '9' is positioned above measure 9. A box containing the number '18' is positioned above measure 18. A '4' is written above measure 18.

T. Sax. only

Musical notation for measures 22-29. Measure 22 is marked with *mf*. A box containing the number '36' is positioned above measure 36.

36

tutti

Musical notation for measures 30-37. Measure 35 is marked with *f*. A box containing the number '45' is positioned above measure 45.

45

Musical notation for measures 38-44. Measure 44 is marked with *ff*. A box containing the number '45' is positioned above measure 45. The dynamic *mp* is written below measure 44.

Musical notation for measures 46-53.

Musical notation for measures 54-62.

63

69

2

Musical notation for measures 64-68. Measure 64 is marked with *f*. A box containing the number '63' is positioned above measure 63. A box containing the number '69' is positioned above measure 69.

Musical notation for measures 71-79. Measure 71 is marked with *mf*. Measure 73 is marked with *f*. Measure 79 is marked with *ff*.

Bb

429

(MED. ROCK)

WATERMELON MAN

- HERBIE HANCOCK

INTRO G7

Musical notation for the Intro section, featuring a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, while the bass line features a steady eighth-note accompaniment.

HEAD G7

Musical notation for the first line of the Head section, treble clef. It begins with a whole note chord followed by a melodic line of eighth notes.

RHYTHM CONT. SIM.

Musical notation for the second line of the Head section, treble clef. It continues the melodic line from the first line.

Musical notation for the third line of the Head section, treble clef. It continues the melodic line with various chord changes indicated above the staff.

OPTIONAL Bvb

Musical notation for the fourth line of the Head section, treble clef. It concludes the melodic phrase with a final chord and a double bar line.

You Are Good

Melody Bb
HIGH

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A *f*

B top melody

C optional 8va *mf*

D $\text{\textcircled{S}}$

E *f*

F skip to G 2nd time
1. Repeat To Verse

G 2. To Bridge
call & response
w/ bass line

51

[H] 57

[I] optional

62

[J] optional 8va

67

mp

71

[K]

76

81

D.S. al Coda

[L] Coda

85

90

ff

You Are Good

Melody Bb
LOW

arr. Bernice

As Recorded by Israel Houghton

Driving $\text{♩} = 132$

A

B top melody

C

D

To Coda ⌕
(On Last 3rd Time)

F skip to G 2nd time

G

51

H

57

I optional optional 8vb

62

J

67

mp

71

K

76

81

D.S. al Coda

L Coda

85

90

ff



Bass Line Bb
HIGH

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

Musical notation for section A and B. Section A consists of a 4-measure rest followed by a half-note chord (F2, C3) with a forte (*f*) dynamic. Section B is a 4-measure rhythmic pattern of eighth notes: F2, C3, F2, C3, F2, C3, F2, C3.

C

Musical notation for section C, a 4-measure rhythmic pattern of eighth notes: F2, C3, F2, C3, F2, C3, F2, C3.

mf

D ⌘

Musical notation for section D, a 4-measure rhythmic pattern of eighth notes: F2, C3, F2, C3, F2, C3, F2, C3.

E

Musical notation for section E, a 4-measure rhythmic pattern of eighth notes: F2, C3, F2, C3, F2, C3, F2, C3.

f

Musical notation for section F, a 4-measure rhythmic pattern of eighth notes: F2, C3, F2, C3, F2, C3, F2, C3.

To Coda
(On Last/3rd Time) ⊕

Musical notation for section G, a 4-measure rhythmic pattern of eighth notes: F2, C3, F2, C3, F2, C3, F2, C3.

F skip to G 2nd time

1. Repeat To Verse

Musical notation for section H, a 4-measure rhythmic pattern of eighth notes: F2, C3, F2, C3, F2, C3, F2, C3.

Musical notation for section I, a 4-measure rhythmic pattern of eighth notes: F2, C3, F2, C3, F2, C3, F2, C3.

G

2. To Bridge

Musical notation for measures 1-4 of section G. The first measure has a repeat sign. The key signature is Bb. The notation includes eighth and sixteenth notes with accents.

H

Musical notation for measures 5-8 of section H. The key signature is Bb. The notation includes eighth and sixteenth notes with accents.

I

Musical notation for measures 9-12 of section I. The key signature is Bb. The notation includes eighth and sixteenth notes with accents.

J

Musical notation for measures 13-16 of section J. The key signature is Bb. The notation includes eighth and sixteenth notes with accents. Measure 16 has a fermata.

K

mp *cresc.*

Musical notation for measures 17-20 of section K. The key signature is Bb. The notation includes quarter notes and a sixteenth-note run. Dynamics are *mp* and *cresc.*

D.S. al Coda

L

\oplus Coda

ff

Musical notation for measures 21-24 of section L. The key signature changes to B. The notation includes quarter notes and a final cadence. Dynamics include *ff*.

From Walt Disney's TOY STORY
YOU'VE GOT A FRIEND IN ME

TENOR SAX I

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♪³ ♪)

mf

f

2 3 4 SUB. mp

5 6 7 8

mf

9 10 11 12 13

f

14 15 16 17

f

18 19 20 21 22

SUB. mp

TENOR SAX I

2. 24 Sax

mf

27 28 29 30

32

31 33 34

35 36 37 38 39

TO CODA \oplus

40

40-43

44 *mf* 45

46 47 48 49

D.S. AL CODA

50 51 52 53

\oplus CODA

54 55 56 *mp*

57 58 *f* 59 60

Detailed description: This is a musical score for Tenor Saxophone I, consisting of ten staves of music. The score begins with a first ending bracket over measures 23-26, with a circled measure number '24' and a saxophone icon. The music is in 4/4 time and features various dynamics including *mf*, *f*, and *mp*. There are several slurs, accents, and a triplet in measure 34. The score includes performance directions such as 'TO CODA' and 'D.S. AL CODA'. The piece concludes with a Coda section starting at measure 54, marked with a circled cross symbol. The final measure, 60, has a fermata over the note.

From Walt Disney's TOY STORY
YOU'VE GOT A FRIEND IN ME

TENOR SAX 2

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = 3♩)

mf

f

SUB. mp

mf

TENOR SAX 2

2. 24 ✂

23 24 25 26

27 28 29 30

32

31 32 33 34

TO CODA ⊕

35 36 37 38 39

40

4

40-43 44 45

46 47 48 49

D.S. AL CODA

50 51 52 53

⊕ CODA

54 55 56

57 58 59 60

Appendix I - Supplemental Educational Material

Chords and Complementary Scales

C C Major

1 2 3 4 5 6 7 1

C⁶ C Major

1 2 3 4 5 6 7 1

C_{MA}⁷ C Major

1 2 3 4 5 6 7 1

C_{MI} C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁶ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁷ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}^{7(b5)} C Locrian

1 b2 b3 4 b5 b6 b7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

C^{7(b9)} C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C^{7(#11)} C Lydian Dominant

1 2 3 #4 5 6 b7 1
(#11)

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

C_{MA}^{7(#11)} C Lydian

1 2 3 #4 5 6 7 1
(#11)

C_{MI} C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁶ C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁷ C Aeolian

1 2 b3 4 5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C⁷_{SUS} C Mixolydian

1 2 3 4 5 6 b7 1

C^{7(b9)} C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C⁷_{SUS}(b9) C Phrygian

1 b2 #2 4 5 b6 b7 1
(b9) (#9)

The chord symbols in this book follow (with some exceptions) the system outlined in *Standard Chord Symbol Notation* by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spelling:

- a) The full range of chords normally encountered, given a C root. Transpose them to whatever root you need.
- b) The bottom three lines show some more unusual chords—slash chords, chords with omitted notes, etc.

(No Chord)

NC. C bass C C⁶ C^{6/9} C^(add9)

C^{MA7} C^{MA7(add13)} C^{MA9} C^{MA13} C⁷ C⁹ C¹³

C^{MI} C^{MI6} C^{MI6/9} C^{MI(add9)} C^{MI7} C^{MI7(add11)} C^{MI7(add13)}

C^{MI9} C^{MI11} C^{MI13} C^{MI(MA7)} C^{MI9(MA7)} C^{MI7(b5)} C^{MI9(b5)} C^{MI11(b5)}

C^{dim.} C^{o7} C^{o7(addMA7)} C⁺ C^{SUS} C^{7SUS} C^{9SUS} C^{13SUS} C^{7SUS4-3}

C^{MA7(b5)} C^{MA7(#5)} C^{MA7(#11)} C^{MA9(#11)} C^{MA13(#11)} C^{7(b5)} C^{9(b5)}

C^{7(#5)} C^{9(#5)} C^{7(b9)} C^{7(#9)} C^{7(b9)} C^{7(#9)} C^{7(b9)}

C^{7(#11)} C^{9(#11)} C^{7(b9)} C^{7(#9)} C^{13(b5)} C^{13(b9)} C^{13(#11)} C^{7(b9)} C^{13(b9)}

C^{/E} C^{/G} E^{/C} B^{b/C} C^(add9)_E C^(add9)_{omit3} C^{7(omit3)} C^{MI7(omit5)}

C^{#MA7(b5)} F^{#7(add3)} B^{b(add13)}_{add9} A^{+(add#9)}_{addb9} G^{#MI7(add11)}_{omit5}

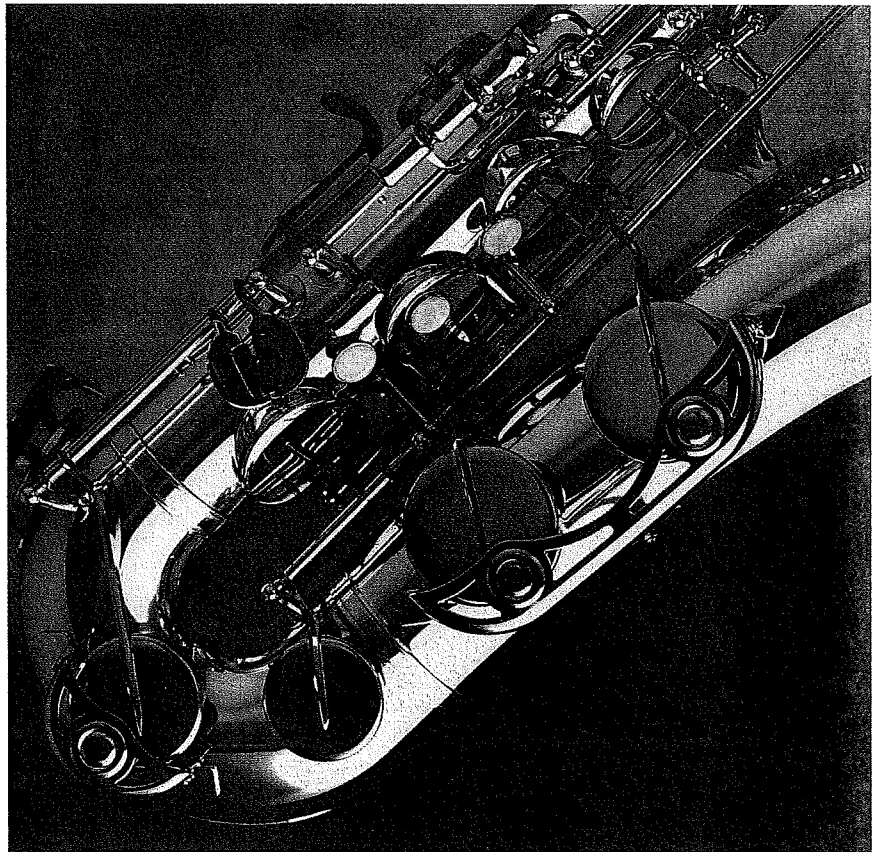
F^{/F#} E^{+/G} G^{7SUS/A} G^{MA7(#5)}_{F#} E^{bMA7(#5)}_F B^{MA7SUS/F#}



B \flat TENOR SAXOPHONE BOOK 1

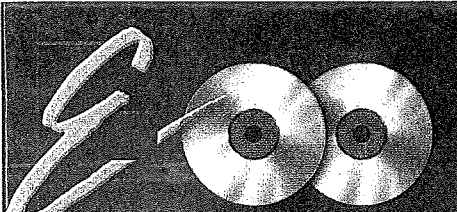
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JOHN HIGGINS
CHARLES MENGHINI
PAUL LAVENDER
TOM C. RHODES
DON BIERSCHENK**

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THE BASICS

Posture

Sit on the edge of your chair, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Airstream

Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "too" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

Producing The Essential Tone

Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 2/3 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your mouth around the mouthpiece, like a rubber band. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

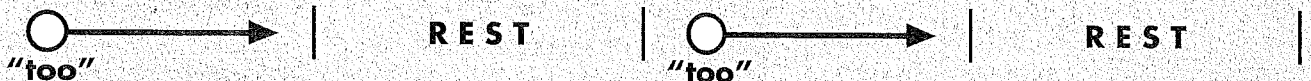
Taking Care Of Your Instrument

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT

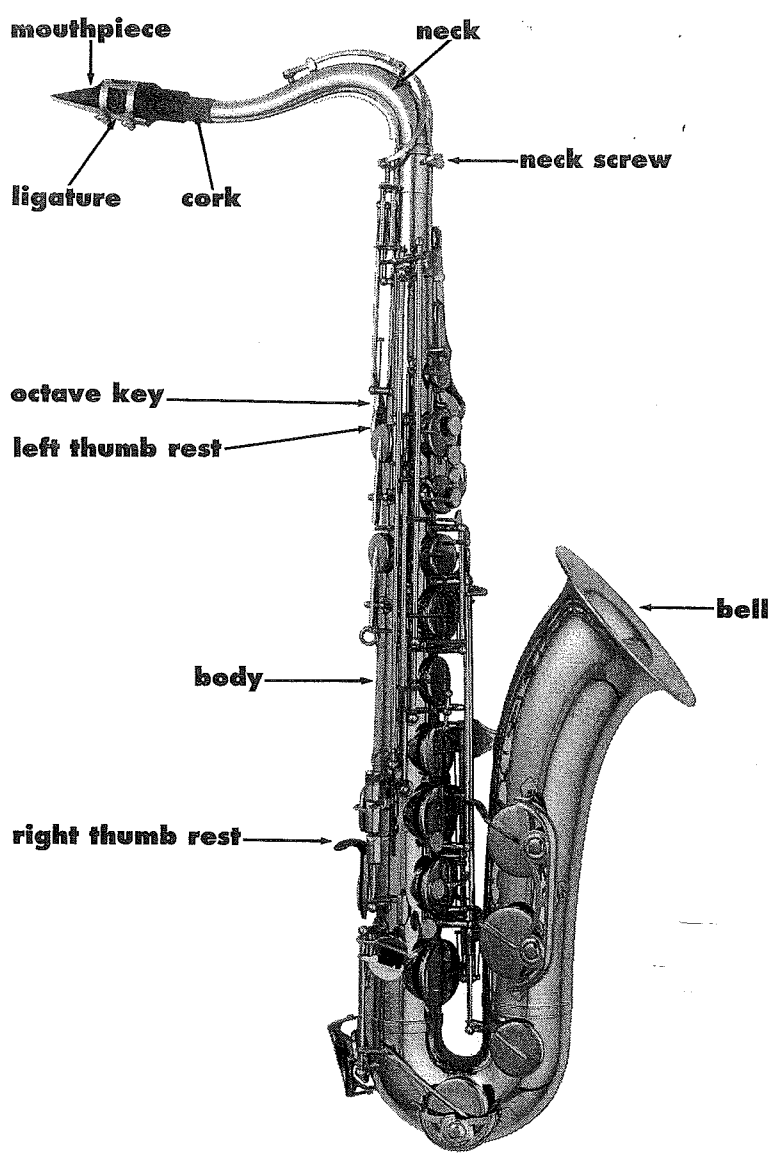
Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

- Step 1** Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.
- Step 2** Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.
- Step 3** Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).
- Step 4** Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.

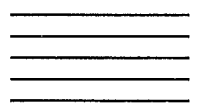


- Step 5** Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

READING MUSIC

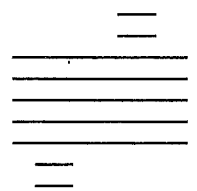
Identify and draw each of these symbols:

Music Staff



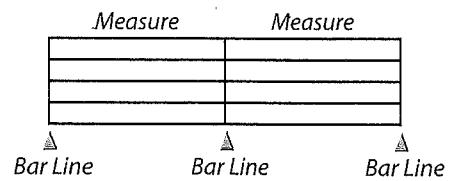
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



Bar lines divide the music staff into **measures**.

Long Tone



To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

Hold each long tone until your teacher tells you to rest.

△ To play G, place your fingers on the keys as shown.

The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &
↓ ↑

Notes And Rests

Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

Quarter Note = 1 beat
 Quarter Rest = 1 silent beat

2. COUNT AND PLAY

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

Look for the fingering diagram with each new note.

4. TWO'S A TEAM

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5. HEADING DOWN

Practice long tones on each new note.

6. MOVING ON UP

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar




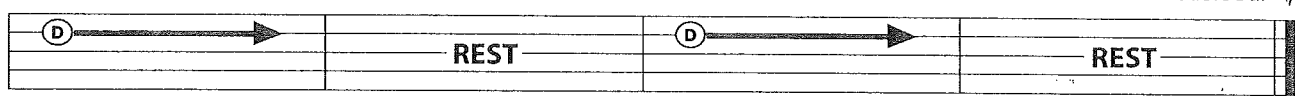
indicates the end of a piece of music.

Repeat Sign

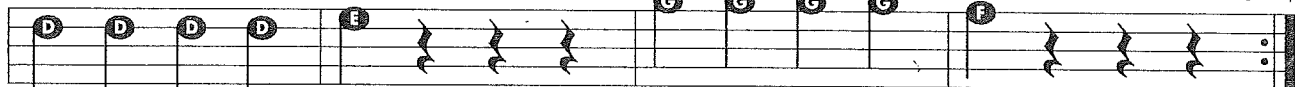


Without stopping, play once again from the beginning.

7. THE LONG HAUL

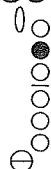
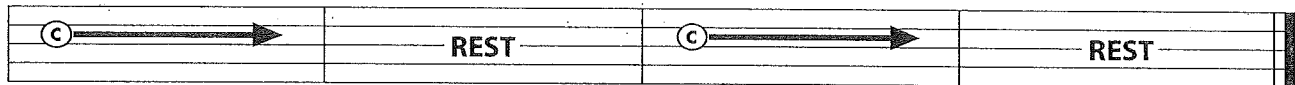
D  

8. FOUR BY FOUR



Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

C  

10. THE FAB FIVE




1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Treble Clef

(G Clef) indicates the position of note names on a music staff: Second line is G.

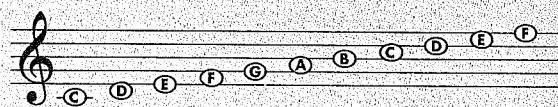
Time Signature

indicates how many beats per measure and what kind of note gets one beat.

 = 4 beats per measure
= Quarter note gets one beat

Note Names

Each note is on a line or space of the staff. These note names are indicated by the Treble Clef.



THEORY

Sharp

raises the note and remains in effect for the entire measure.

Flat

b lowers the note and remains in effect for the entire measure.

Natural

∅ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.



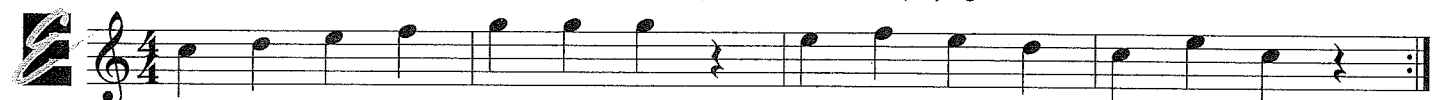
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



13. ESSENTIAL ELEMENTS QUIZ

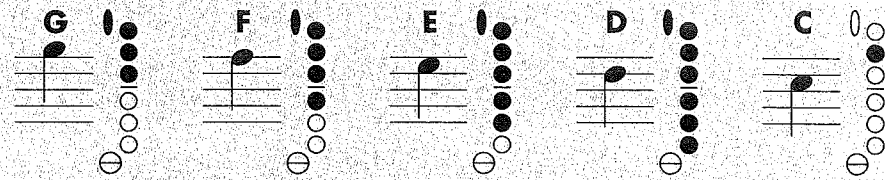
Fill in the remaining note names before playing.



C D E _ _ _

Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

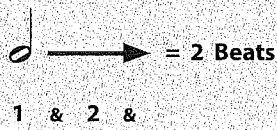
Go to the next line. ▽



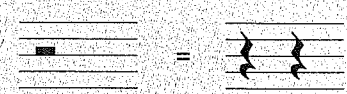
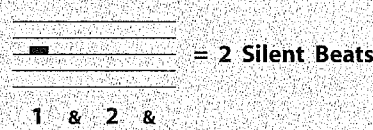
Double Bar ▽



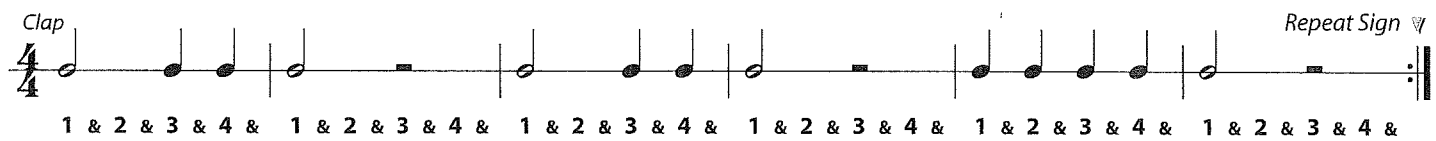
Half Note



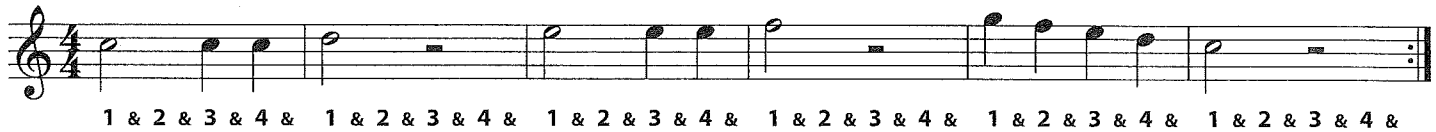
Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.

16. THE HALF COUNTS



17. HOT CROSS BUNS

Check your embouchure and hand position.

Breath Mark



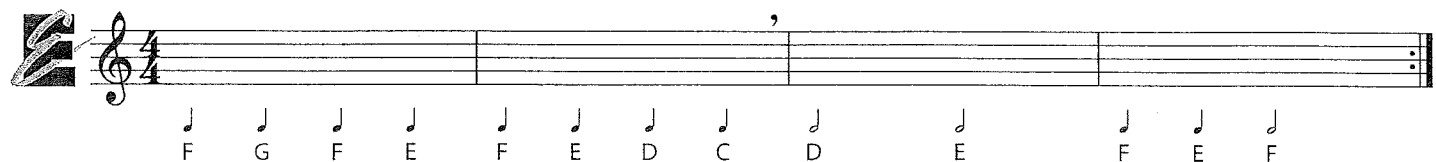
Take a deep breath through your mouth after you play a full-length note.

18. GO TELL AUNT RHODIE

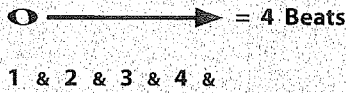
American Folk Song



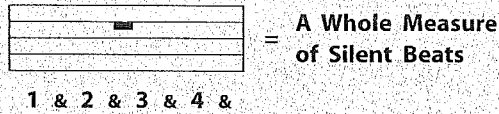
19. ESSENTIAL ELEMENTS QUIZ

Using the note names and rhythms below, draw your notes on the staff before playing.

Whole Note



Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

21. THE WHOLE THING

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the Key of C (no sharps or flats).

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

Percussion Woodwinds Brass Percussion Woodwinds Brass Perc. Ww. Brass All

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

33. DEEP POCKETS - New Note

B

34. DOODLE ALL DAY

35. JUMP ROPE

Pick-Up Notes

One or more notes that come before the first full measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET

Dynamics

f - forte (play loudly) *mf* - mezzo forte (play moderately loud) *p* - piano (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT

38. JINGLE BELLS Keep your fingers close to the keys, curved naturally.

J. S. Pierpont

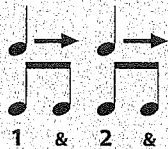
39. MY DREYDL Use full breath support at all dynamic levels.

Traditional Hanukkah Song

Eighth Notes



Each Eighth Note = 1/2 Beat
 2 Eighth Notes = 1 Beat
 Play on down and up taps.



Two or more Eighth Notes have a *beam* across the stems.



40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

41. EIGHTH NOTE JAM

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

42. SKIP TO MY LOU

American Folk Song

43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote “William Tell” at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

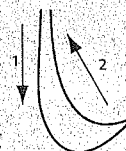
Time Signature

$\frac{2}{4}$

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP

Clap

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

47. TWO BY TWO

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf A

Dynamics

Crescendo (gradually louder)

Decrescendo or **Diminuendo** (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

52.1 TONE BUILDER

Musical notation for Tone Builder exercise in 4/4 time, featuring a sequence of eighth and quarter notes.

52.2 RHYTHM ETUDE

Musical notation for Rhythm Etude exercise in 4/4 time, featuring eighth and quarter notes with rests.

52.3 RHYTHM RAP

Musical notation for Rhythm Rap exercise in 4/4 time, featuring eighth notes and a "Stomp!" instruction.

52.4 CHORALE

Musical notation for Choral exercise in 4/4 time, marked *Andante*, with dynamics *p*, *mf*, and *p*.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the first system of *Aura Lee*, marked *Andante*, with dynamics *mf* and *p*.

Musical notation for the second system of *Aura Lee*, with dynamics *mf*, *f*, and *p*.

54. FRÈRE JACQUES - Round (When group A reaches ②, group B begins at ①)

Moderato

French Folk Song

Musical notation for the first system of *Frère Jacques*, marked *Moderato*, with dynamics *mf* and *f*.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

Detailed description: This musical score is for the piece 'When the Saints Go Marching In'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf* and includes a boxed measure number '3' with an arrow pointing to the start of the first measure. The second staff has a dynamic marking of *f* and a boxed measure number '11'. The third staff has a boxed measure number '19'. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

Detailed description: This musical score is for the piece 'Old MacDonald Had a Band'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a boxed measure number '9' and a dynamic marking of *f*. It includes a first ending bracket that leads to a second ending, with the instruction '2nd time go on to meas. 13'. The dynamic marking *p* is placed below the second ending. The third staff begins with a boxed measure number '13' and a dynamic marking of *f*. The piece concludes with a double bar line.

57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

f

Detailed description: This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in 4/4 time and marked 'Moderato'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a boxed measure number '9' and a dynamic marking of *p*. The third staff begins with a boxed measure number '13' and a dynamic marking of *f*. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

Detailed description: This musical score is for the piece 'Hard Rock Blues'. It is written in 4/4 time and marked 'Allegro'. The score consists of two staves of music. The first staff begins with a dynamic marking of *f*. The piece concludes with a double bar line.

Tie

A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.



59. FIT TO BE TIED

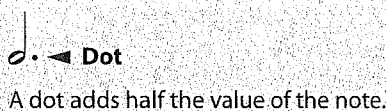
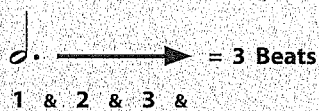


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and "Camptown Races."

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster



63. NEW DIRECTIONS - New Note For the best possible tone, keep your chin flat, cheeks in and the corners of your mouth firm.




64. THE NOBLES Always use a full airstream. Keep fingers above the keys, curved naturally.



65. ESSENTIAL ELEMENTS QUIZ



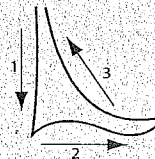
3 Time Signature



= 3 beats per measure
 = Quarter note gets one beat

Conducting


Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap



1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

67. THREE BEAT JAM



1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

68. BARCAROLLE

Moderato



mf Jacques Offenbach

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

HISTORY

69. MORNING (from Peer Gynt)

Andante



p *mf* *p* Edvard Grieg

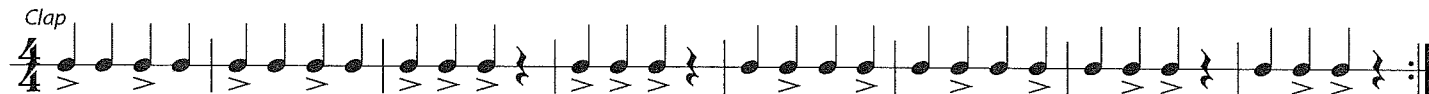
Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Clap



Latin American music has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. "Chiapanecas" is a popular children's dance and game song.

HISTORY

71. MEXICAN CLAPPING SONG ("Chiapanecas")

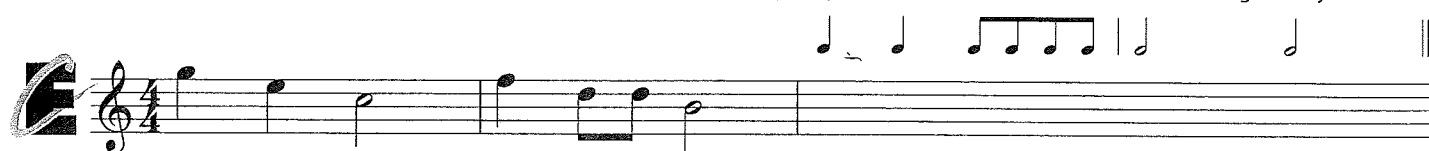
Latin American Folk Song



f

72. ESSENTIAL CREATIVITY

Compose your own music for measures 3 and 4 using this rhythm:



THEORY

Accidental

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

Flat \flat

A **flat** sign lowers the pitch of a note by a half-step. The note B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

73. HOT MUFFINS - New Note

74. COSSACK DANCE

Allegro

75. BASIC BLUES - New Note

THEORY

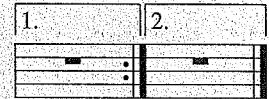
New Key Signature

This Key Signature indicates the *Key of F* - play all B's as B-flats.



1st & 2nd Endings

Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.



76. HIGH FLYING

Moderato

HISTORY

Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante

78. UP ON A HOUSETOP

Allegro

1. 2.

mf *f*

Check Key Signature

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is in 4/4 time and marked 'Allegro'. The score consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). It begins with a dynamic marking of *mf* and includes a 'Check Key Signature' instruction. The music features a series of eighth and sixteenth notes. There are two first endings (marked '1.') and one second ending (marked '2.'). The second ending concludes with a dynamic marking of *f* and accents (>) over the final notes.

79. JOLLY OLD ST. NICK - Duet

Moderato

A B

mf *mf*

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is in 2/4 time and marked 'Moderato'. The score is a duet for two parts, A and B, both in treble clef with a key signature of one flat (Bb). Both parts start with a dynamic marking of *mf*. The music consists of eighth and sixteenth notes. There are two first endings (marked '1.') and one second ending (marked '2.').

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM - New Note

C

mf

Δ C

Detailed description: This block contains the musical score for 'The Big Airstream'. It is in 4/4 time and marked 'New Note'. The score starts with a large letter 'C' in a grey box, indicating a new note. The music is in treble clef with a key signature of one flat (Bb). It begins with a dynamic marking of *mf*. The score includes a diagram of a piano keyboard showing the note C (middle C) circled. The music consists of eighth and sixteenth notes. A dynamic marking of *f* appears later in the piece.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is in 3/4 time and marked 'Moderato'. The score is in treble clef with a key signature of one flat (Bb). It begins with a dynamic marking of *mf*. The music features a waltz-like melody with dotted rhythms. There are dynamic markings of *f* throughout the piece. The name 'Franz Lehar' is written at the end of the score.

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82. AIR TIME - New Note

F

mf

Δ F

Detailed description: This block contains the musical score for 'Air Time'. It is in 4/4 time and marked 'New Note'. The score starts with a large letter 'F' in a grey box, indicating a new note. The music is in treble clef with a key signature of one flat (Bb). It begins with a dynamic marking of *mf*. The score includes a diagram of a piano keyboard showing the note F (middle F) circled. The music consists of eighth and sixteenth notes. A dynamic marking of *f* appears later in the piece.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is in 2/4 time and marked 'Allegro'. The score is in treble clef with a key signature of one flat (Bb). It begins with a dynamic marking of *mf*. The music consists of eighth and sixteenth notes.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is in 3/4 time and marked 'Moderato'. The score is in treble clef with a key signature of one flat (Bb). It begins with a dynamic marking of *mf*. The music consists of eighth and sixteenth notes. There are dynamic markings of *f* and *p* throughout the piece.

85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

E

Detailed description: This block contains the musical score for 'Essential Creativity'. It is in 4/4 time. The score starts with a large letter 'E' in a grey box, indicating a new note. The music is in treble clef with a key signature of one flat (Bb). It consists of a series of whole notes on a single pitch.

Sharp

A **sharp** sign raises the pitch of a note by a half-step. The note F-sharp sounds a half-step above F, and all F's become F-sharps for the rest of the measure where they occur.

92. RAZOR'S EDGE - New Note

Musical notation for 'Razor's Edge - New Note'. It shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a quarter note F# on the first line, followed by a series of eighth and quarter notes. A triangle symbol with 'F#' below it points to the first F# note. A vertical stack of circles to the left of the staff shows the pitch progression from F to F#.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box'. It shows a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is marked with a piano (*p*) dynamic. A triangle symbol with 'F#' below it points to the first F# note.

African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

Musical notation for 'Ezekiel Saw the Wheel'. It shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is marked with a forte (*f*) dynamic. The piece is identified as an African-American Spiritual.

Slur

A curved line which connects notes of different pitch. Tongue only the first note in a **slur**.

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator'. It shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is marked with a forte (*f*) dynamic. A triangle symbol with 'Slur 2 notes - tongue only the first.' below it points to the first two notes of a slur.

96. GLIDING ALONG

Musical notation for 'Gliding Along'. It shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is marked with a forte (*f*) dynamic. A triangle symbol with 'Slur 4 notes - tongue only the first.' below it points to the first four notes of a slur.

Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

97. TROMBONE RAG

Allegro

Musical notation for 'Trombone Rag'. It shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is marked with a forte (*f*) dynamic. The piece includes first and second endings, indicated by '1.' and '2.' above the staff.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Musical notation for 'Essential Elements Quiz'. It shows a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is marked with a piano (*p*) dynamic. The piece ends with a double bar line and the word 'Fine' above it, followed by a repeat sign and the instruction 'D.C. al Fine' above the staff.

99. TAKE THE LEAD - New Note

B

THEORY **Phrase** A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND

101. PHRASEOLOGY Write in the breath mark(s) between the phrases.

THEORY **New Key Signature**
This **Key Signature** indicates the **Key of G** - play all F's as F-sharps.

Multiple Measure Rest
The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:

1-2-3-4 2-2-3-4

102. SATIN LATIN

Allegro

HISTORY German composer **Johann Sebastian Bach** (1685-1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

103. MINUET - Duet

Moderato Johann Sebastian Bach

A

B

104. ESSENTIAL CREATIVITY This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

E

Natural



A **natural** sign cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

105. NATURALLY

Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His “March Militaire” was originally a piano duet.

106. MARCH MILITAIRE – New Note

Franz Schubert

107. THE FLAT ZONE – New Note

108. ON TOP OF OLD SMOKEY

American Folk Song

Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence “Pine Top” Smith in 1928, one year after Charles Lindbergh’s solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like “Bottom Bass Boogie.”

109. BOTTOM BASS BOOGIE – Duet

Dotted Quarter & Eighth Notes

1 & 2 & = 2 Beats

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

111. THE DOT ALWAYS COUNTS

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY *Always use a full airstream.*

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

116. THE TURNAROUND

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* Δ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 ≠ Measure number Antonin Dvorák

Piano Accompaniment

Largo 5

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5 - New Note

129. TECHNIQUE TRAX

130. CROSSING OVER

Trio

A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH - Trio *Always check the key signature.*

African Folk Song

Moderato

Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.
(If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

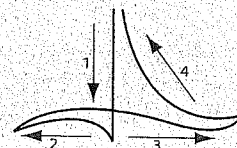
Allegro
mf *f* *mf*

THEORY C Time Signature

= Common Time
(Same as $\frac{4}{4}$)

Conducting

Practice conducting this four-beat pattern.



135. TECHNIQUE TRAX Practice at all dynamic levels.

136. FINLANDIA

Jean Sibelius

Andante
p *mf* *p*

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137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to | to |

138. EASY GORILLA JUMPS

139. TECHNIQUE TRAX *Always check the key signature.*

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

143. LOWLAND GORILLA WALK

144. SMOOTH SAILING

145. MORE GORILLA JUMPS

146. FULL COVERAGE

THEORY

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

147. CONCERT B^b SCALE (Tenor Saxophone – C SCALE)

Scale Steps: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Octave Octave

THEORY

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This C chord is built from the 1st, 3rd and 5th steps of the C scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY

Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?

149. SCALE AND ARPEGGIO

HISTORY

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

150. THEME FROM "SURPRISE SYMPHONY"

Andante Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

f *mf* *f*

13 21 29

1. 2.

Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the Soli part at each indicated measure number.

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

mf *f* *mf* *f* *p* *mf* *f*

5 13 21 29 37 45

Soli *end Soli* *Soli* *end Soli*

7 7

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach

HISTORY

The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

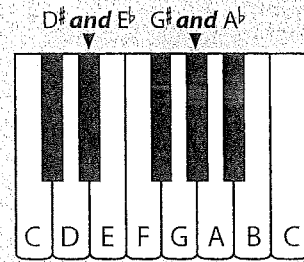
157. HATIKVAH

Israeli National Anthem

Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

On a piano keyboard, each black key is both a flat and a sharp:



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

Ab/G#

Musical notation for 'Snake Charmer'. It features a treble clef, a key signature of one flat (Bb), and a melody in 4/4 time. The melody includes notes that are enharmonically equivalent, marked with triangles and labeled 'Ab' and 'G#'. A fingering chart shows the fingerings for these notes.

170. DARK SHADOWS

Musical notation for 'Dark Shadows'. It features a treble clef, a key signature of one sharp (F#), and a melody in 4/4 time. The melody includes a pick-up note (marked with a triangle) and first and second endings.

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

Eb/D#

Musical notation for 'Close Encounters'. It features a treble clef, a key signature of one sharp (F#), and a melody in 3/4 time. The melody includes notes that are enharmonically equivalent, marked with triangles and labeled 'D#' and 'Eb'. A fingering chart shows the fingerings for these notes.

172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

Musical notation for 'March Slav'. It features a treble clef, a key signature of one sharp (F#), and a melody in 4/4 time. The melody includes dynamics markings such as *f* and *mf*. It also includes first and second endings.

173. NOTES IN DISGUISE

Musical notation for 'Notes in Disguise'. It features a treble clef, a key signature of one sharp (F#), and a melody in 3/4 time. The melody includes chromatic passages and enharmonic notes.

Chromatic Notes

Chromatic notes are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

174. HALF-STEPPIN'

F#

Alternate fingering

Musical notation for 'Half-Steppin''. It features a treble clef, a key signature of one sharp (F#), and a chromatic scale in 4/4 time. The scale includes alternate fingering for the F# note, marked with a triangle and labeled 'F# Alternate fingering' and 'F# Alt'. A fingering chart shows the fingerings for the notes.

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The "Egyptian Dance" is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

mf

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f *p*

Fine

D.C. al Fine

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world's greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could "hear" it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

p *p*

9

mf

mf Δ F# Alt.

1. 2.

Russian composer **Peter Ilyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

178. CAPRICCIO ITALIEN

Always check the key signature.

Peter Ilyich Tchaikovsky

Allegro

f

1. $\Delta F\sharp Alt.$ 2.

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

f

25 Maestoso

f

F# Alt.

The score for 'America the Beautiful' is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with a 'Maestoso' tempo marking and a dynamic of *f*. The second staff starts at measure 7 with an 'Andante' tempo and a dynamic of *p*, featuring a key signature change to F# (marked 'F# Alt.'). The third staff begins at measure 15 with a dynamic of *f*. The fourth staff starts at measure 25 with a 'Maestoso' tempo and a dynamic of *mf*. The fifth staff continues the piece with a dynamic of *f*.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5

f

mf

13

p

25

f

1.

2.

The score for 'La Cucaracha' is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with a 'Latin Rock' tempo marking and a dynamic of *f*. The second staff starts at measure 5 with a dynamic of *mf*. The third staff begins at measure 13 with a dynamic of *p*. The fourth staff starts at measure 25 with a dynamic of *f*. The fifth staff concludes the piece with two endings, labeled '1.' and '2.', both starting with a dynamic of *f*.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p*

mf *f*

mf

mf

mf

mf

mf

mf

mf

mf

10

18 4

26

34

42

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert B \flat version)

Johannes Brahms
Arr. by John Higgins

Allegro

Tenor Sax

Piano

mf

mf

mf

p

p

13

f

mf

f

mf

1. 2.

f

1. 2.

The musical score is written for Tenor Saxophone and Piano. It begins with the tempo marking 'Allegro' and the time signature '4/4'. The key signature is two flats (B-flat major). The Tenor Saxophone part starts with a rest for the first two measures, then enters with a melody marked 'mf'. The Piano accompaniment provides harmonic support with chords and moving lines, also marked 'mf'. The score includes a first ending (marked '1.') and a second ending (marked '2.'). Dynamics vary throughout, including 'p' (piano) and 'f' (forte). A measure number '13' is indicated at the start of the fifth system. The piece concludes with a final cadence in the piano part.

DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT - Duet

Andante

African-American Spiritual

First system of musical notation for "Swing Low, Sweet Chariot". It consists of two staves, A and B, in 4/4 time with a key signature of one flat. Both staves begin with a dynamic marking of *p* (piano). The music is in a simple, rhythmic style characteristic of African-American spirituals.

Second system of musical notation. It includes a **Fine** marking above the staff. The music continues with a dynamic marking of *mf* (mezzo-forte) in the second measure of this system.

Third system of musical notation, concluding with a **D.C. al Fine** marking. The dynamic marking *mf* is present in the second measure of this system.

187. LA BAMBA - Duet

Allegro

Mexican Folk Song

First system of musical notation for "La Bamba". It consists of two staves, A and B, in 4/4 time with a key signature of one sharp. Both staves begin with a dynamic marking of *f* (forte). The music is in a lively, rhythmic style characteristic of Mexican folk songs.

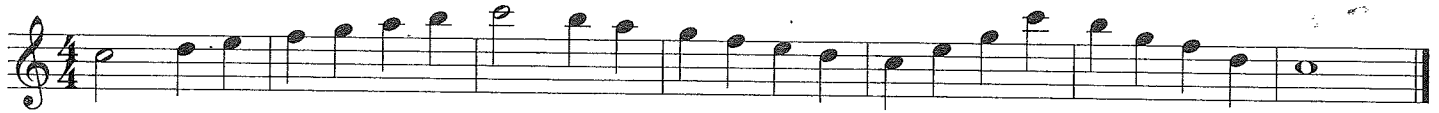
Second system of musical notation. It includes a **Fine** marking above the staff. The music continues with a dynamic marking of *f* in the second measure of this system.

Third system of musical notation, concluding with a **D.C. al Fine** marking. The dynamic marking *p* (piano) is present in the second measure of this system.

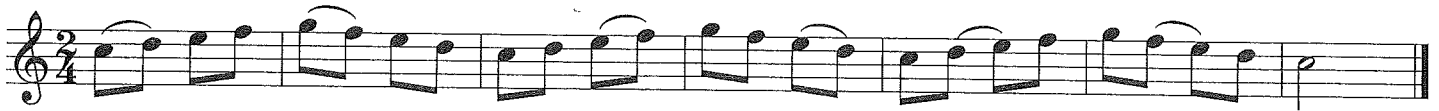
RUBANK® SCALE AND ARPEGGIO STUDIES

TENOR SAXOPHONE KEY OF C (CONCERT B \flat)

1.



2.



3.



4.



TENOR SAXOPHONE KEY OF F (CONCERT E \flat) *In this key signature, play all B \flat 's.*

1.



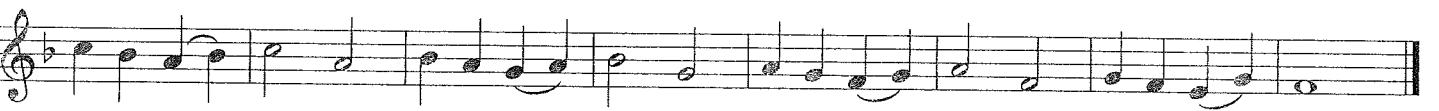
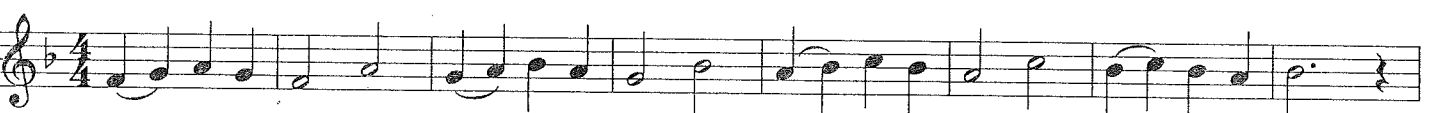
2.



3.



4.



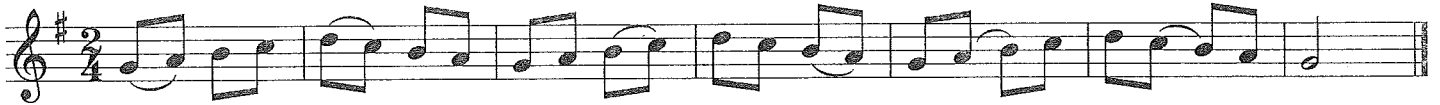
RUBANK® SCALE AND ARPEGGIO STUDIES

TENOR SAXOPHONE KEY OF G (CONCERT F) *In this key signature, play all F's.*

1.



2.



3.



4.

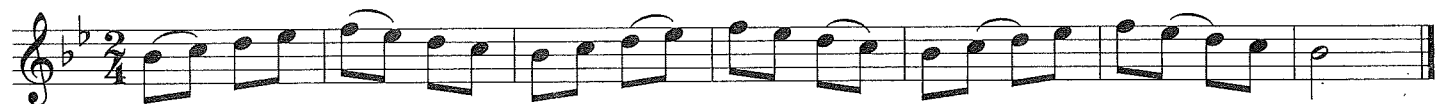


TENOR SAXOPHONE KEY OF B \flat (CONCERT A \flat) *In this key signature, play all B \flat 's and E \flat 's.*

1.



2.

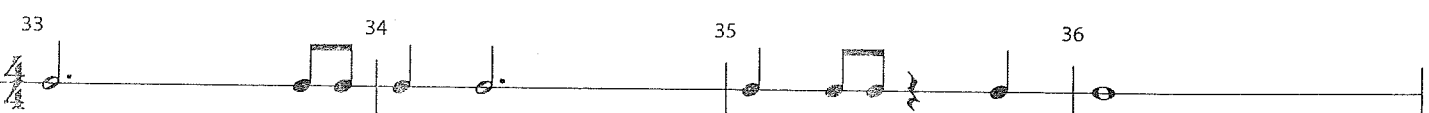
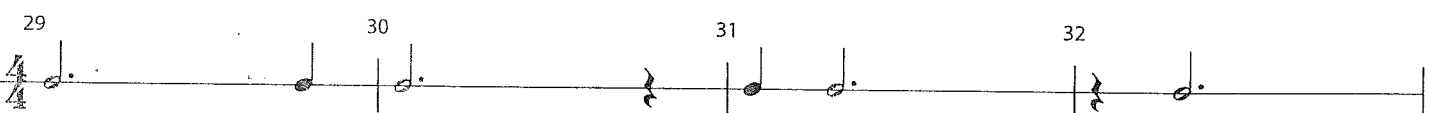
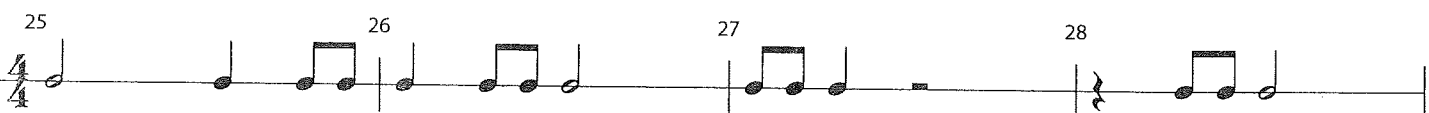
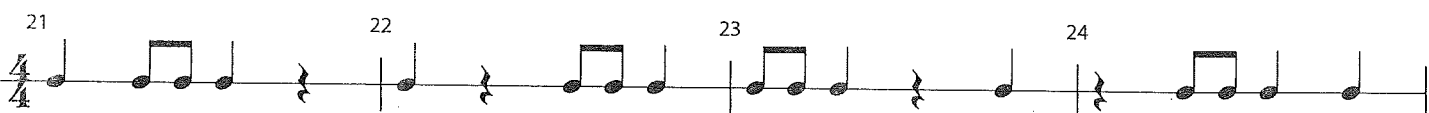
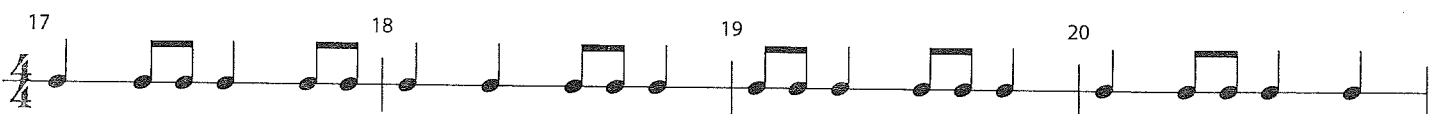
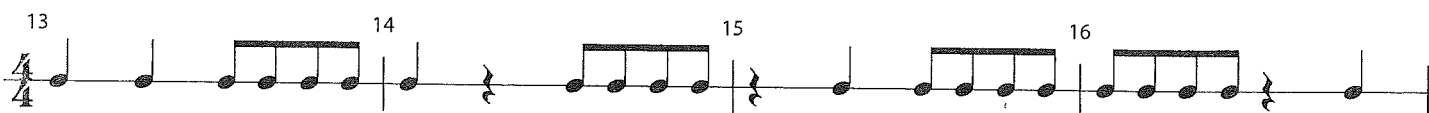
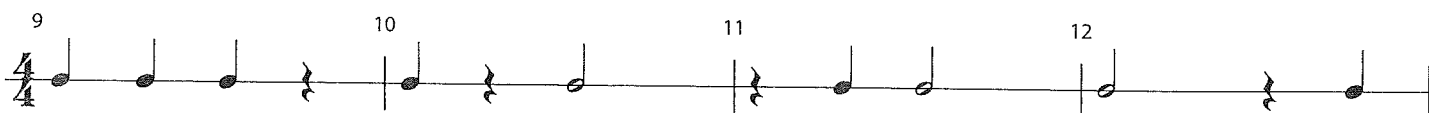
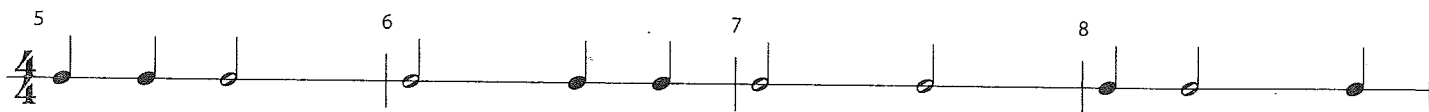
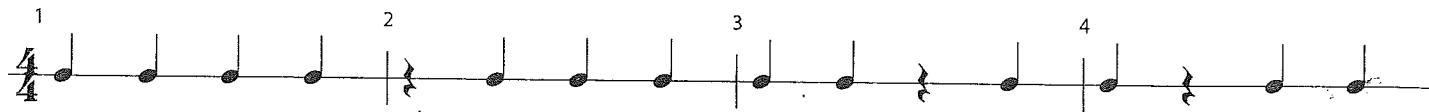


3.



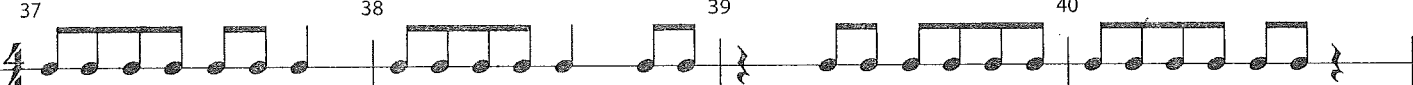
4.



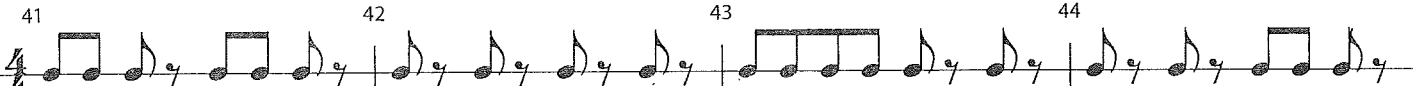
 **RHYTHM STUDIES**

 **RHYTHM STUDIES**

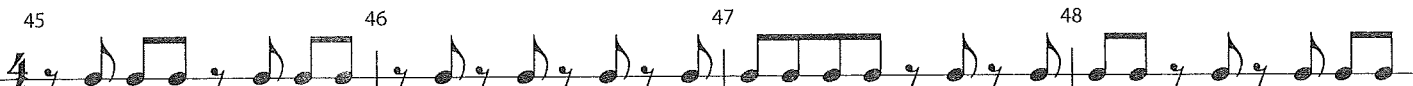
37 38 39 40



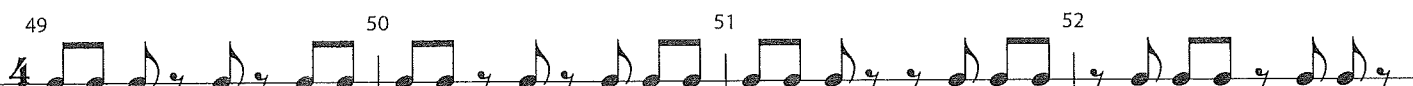
41 42 43 44




45 46 47 48



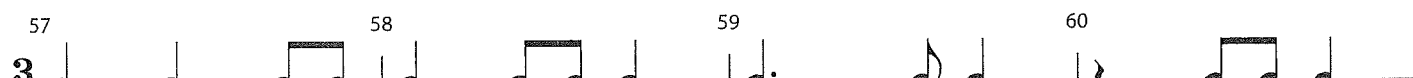
49 50 51 52



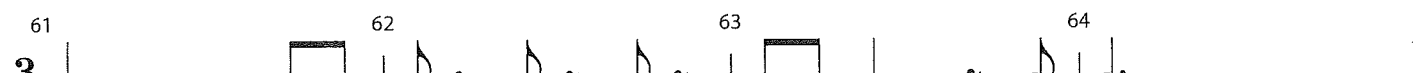
53 54 55 56



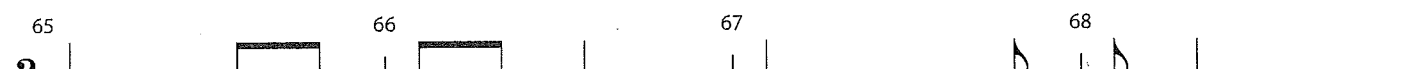
57 58 59 60



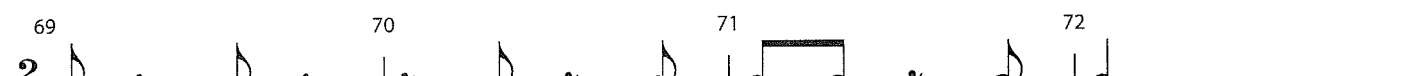
61 62 63 64



65 66 67 68



69 70 71 72



CREATING MUSIC

THEORY

Composition

Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

1. ODE TO JOY

Ludwig van Beethoven

2. Q. AND A. Write your own "answer" phrases in this melody.

3. PHRASE BUILDERS Write 4 different phrases using the rhythms below each staff.

4. YOU NAME IT:

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

THEORY

Improvisation

Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



- | | |
|--------------------------------------------|--------------------------------------------|
| 1. Page 2–3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
| 4. Page 7, EE Quiz, No. 26 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz, No. 32 | 19. Page 28, No. 149 |
| 6. Page 10, EE Quiz, No. 45 | 20. Page 28, EE Quiz, No. 151 |
| 7. Page 12–13, Performance Spotlight | 21. Page 29, Performance Spotlight |
| 8. Page 14, EE Quiz, No. 65 | 22. Page 31, EE Quiz, No. 164 |
| 9. Page 15, Essential Creativity, No. 72 | 23. Page 32, EE Quiz, No. 168 |
| 10. Page 17, EE Quiz, No. 84 | 24. Page 33, No. 174 |
| 11. Page 17, Essential Creativity, No. 85 | 25. Page 35, EE Quiz, No. 181 |
| 12. Page 19, EE Quiz, No. 98 | 26. Page 36, Performance Spotlight |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight |
| 14. Page 21, No. 109 | 28. Page 38, Performance Spotlight |

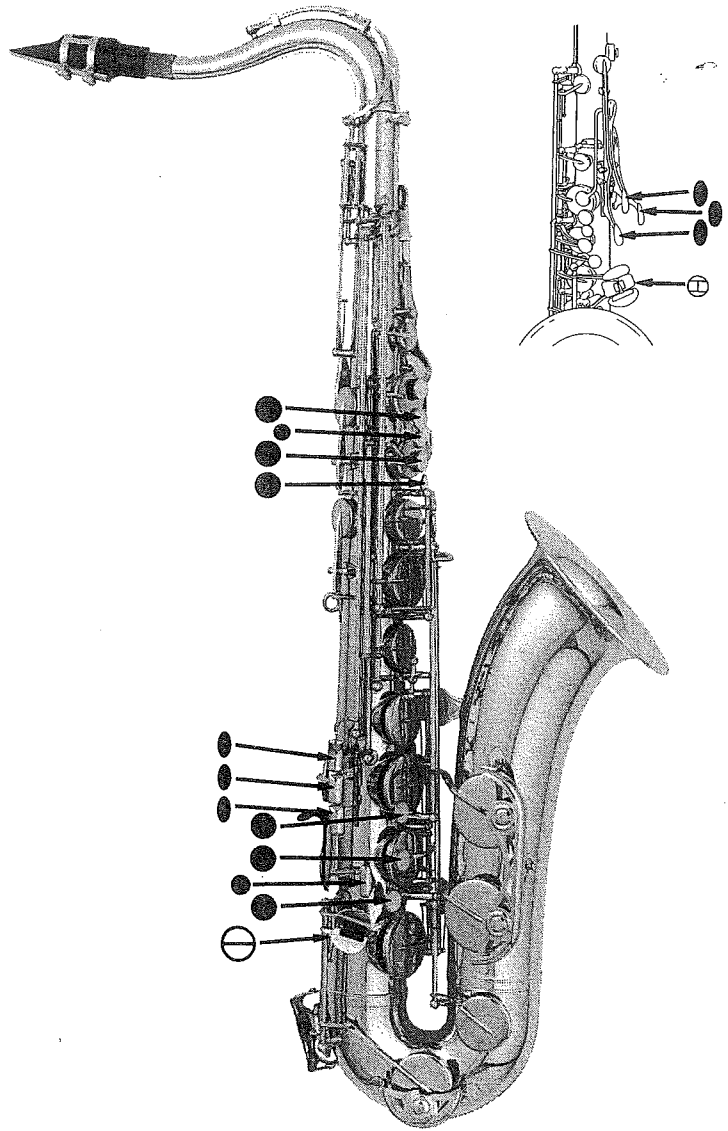
FINGERING CHART

B \flat TENOR SAXOPHONE

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



- = Open
- = Pressed down

The most common fingering appears first when two fingerings are shown.

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

<p>A\sharp B\flat</p>	<p>B</p>	<p>C</p>	<p>C\sharp D\flat</p>
--------------------------------------------------------	-----------------	-----------------	--------------------------------------------------------

<p>D</p>	<p>D\sharp E\flat</p>	<p>E</p>
-----------------	--------------------------------------------------------	-----------------

<p>F</p>	<p>F\sharp G\flat</p>	<p>G</p>
-----------------	--------------------------------------------------------	-----------------

FINGERING CHART

B \flat TENOR SAXOPHONE

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F